

THE ACADEMY.

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No. 524.
[New Issue.]

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LITERATURE.

The Growth of English Industry and Commerce. By W. Cunningham. (Cambridge: University Press.)

NOTHING could be more instructive and useful than a work which should deal fully and accurately with the history of English industry and commerce. Such a history would be far more valuable than a narrative of military campaigns, of the policy of successive monarchs, or even than an analysis of the facts which have attended or influenced the rise, progress, and occasionally the retrogression of the English Constitution, though it must be allowed that the modern methods of government in all civilised countries are copies more or less exact of the machinery which has been developed by the English House of Commons. But the service which such a work would render to the latest-born of the sciences, political economy, would be still more solid. The historian is apt to interpret the past by the passions or the experience of the present. With abundant materials before him for a critical examination of English history under the light of contemporaneous documents, and by the aid of contemporaneous opinion, few writers have undertaken the labour of writing historical narrative in that dramatic manner which above all things requires an insight into the past; and even when they have attempted this method they have been partial in their research, and have been too apt to interpret their facts by preconceived opinions. The most successful History which has been written, that of Gibbon, was the history of a despotism in the annals of which there was no variety but that of incident, tempered by a theology the regular development of which was exceedingly plain, easily illustrated, and highly susceptible of being exhibited in caricature.

But the case of the political economist is even more difficult. Professing to interpret the condition of society from that necessary point of view which is of the highest interest to classes and even to individuals, he is constrained to dogmatise, and to contend that his conclusions must be accepted in the best interests of society. He offers to aid the legislator in framing laws for the development of trade and for the control of industrial liberty. He frames a theory of population, and he appeals to this theory as supplying the rule under which the relations of law to the distribution of labour, and of labour itself to wages, may be explained and enforced. He develops another theory of

credit and banking, and the Legislature frames rules for the currency in obedience to his utterances—rules which the ingenuity of those whose interests are affected seeks successfully to modify or to evade. He has sometimes been triumphantly in the right, as when he proved to demonstration that a free importation of food into a densely peopled country could do nothing but good to all parties alike; and sometimes scientifically irrefutable, as when he argues that one person gains doubtfully, and many persons lose certainly, under a system of protected industries. But neither his dogmatism nor his demonstrations save him from being constantly proved to be in error, because he has been unable to trace present facts through their history up to their beginnings and through their modifications, and has therefore been led to proffer half inductions from incomplete or unexhausted premisses. Hence the old political economy has been assailed on the ground that it is imperfect, partial, and constantly erroneous; and the student of that part of social philosophy which deals with the material interests of men and nations, and with the problem of the distribution of wealth, has been advised, with reason, to betake himself to the study of industry and commerce, and, we may add, to the historical distribution of wealth, in order that he may rightly understand the present and provide for the future.

Mr. Cunningham, in a small volume published at the University Press, Cambridge, has undertaken the great task of describing the growth of English industry and commerce from the earliest times, and has appended a vast list of authorities from whom he has derived the materials for his inferences. It may be fairly allowed that, owing to the very large amount of materials which have been collected on the character of village communities, which appear to have been universal, or nearly universal, in the infancy of agriculture, and the simplicity of the elements which comprised the agricultural unit, to say nothing of the fact that the community survives numerously in many countries up to our own time, there is very little room for misconception on this part of the subject. But the ground becomes more uncertain when an attempt is made to discuss the origin of the intertribal fair, the town market, and the franchise market, where the tolls and other dues were the property of private lords. Of the first, an example is the great fair of Stourbridge, which was for many centuries the most important mart in England, or that of St. Giles, near Winchester, which was similarly, though not equally, renowned; of the second, the numerous markets which surrounded the Guildhall of Norwich, and became the property of the city; of the third, the markets which Roger Bigod founded or permitted on his East Anglian and Irish estates. The survival of the Roman British towns after the English invasion is another obscure question, for it seems clear that the immigrants did not occupy the towns, that many of these towns remained, and that some *modus vivendi* must have been established between the earlier inhabitants and the invaders. Even more puzzling is the growth of the manorial system. That the lord did

not gain his private estate from the waste is, it may be concluded, clear from the fact that the demesne is generally the best land, especially several meadow land in the parish. Now several meadow naturally irrigated—the artificial irrigation of water meadows began very early—was worth ten times as much as arable from the earliest times.

Between the time in which information as to tenures and revenues is given in local laws and in Domesday and that in which annual accounts of agricultural and manorial records are regularly transcribed and preserved, there is an interval of nearly two centuries, for the latter begin towards the end of Henry III.'s reign. At this time everyone cultivated land with his own capital, from the King to the serf, a fact which does not seem to have attracted Mr. Cunningham's attention, though it must have had prodigious effects on the social system of the country. The liabilities of the serf are always, or nearly always, commuted or commutable for money payments; and beyond these it is clear that he had no other liabilities, beyond those which were annexed to his condition and survived long after all the theories of servile dependence had passed into oblivion, except in law-books—such as fines for the licence of his daughter's marriage, his son's entering into religion, or his own removal from the manor. Such payments may be traced to the end of the fifteenth century, or a little later. It is probable that they were generally extinguished by being capitalised, though there are indications, of which the manor of Cheltenham is an instance, that they were resented by the tenants and lowered or abolished by arbitration.

The most remarkable feature in Mr. Cunningham's treatment of the social state of England during the fourteenth and fifteenth centuries is his assumption of certain industrial and economical results for the existence of which there is not a shadow of evidence. In p. 222 he tells us that "rural manufactures decayed as wealth increased." But the facts are exactly the reverse. The fifteenth century was one of general opulence and prosperity; and the manufacturers of exportable commodities, especially weavers, escaped from the oppressive regulations of the town guilds and from corporation taxes, and settled in country villages. In this century, Sir John Fastolf, a Norfolk landowner, and a well-known partisan leader in the second part of the long war with France, regularly supplied his soldiers with clothing from a small Dorsetshire village; while the Warden of Merton College towards the end of the same century bought cloth for himself and his fellows in an Essex village. Again, there is no proof whatever (p. 221) that the area of land under tillage was decreasing and the production of wool as rapidly increasing "in the fifteenth century" according to Fitzherbert, who is put (p. 201) in the fourth decade of the fifteenth century, and in p. 221 a century later, the fact being that he died in 1538, and that his two works on agriculture were first printed in 1523.

During the whole of the fifteenth century, and for the first twenty years of the sixteenth, the price of corn was exceedingly low and the rate of wages was exceedingly high. Such

a state of things would have been impossible if Mr. Cunningham's hypothesis were founded on fact, for the very reverse phenomena would have been exhibited. During the whole of this period there was only one year of famine (1348-49) and one of scarcity (1482-83), nominal prices during the 120 years being lower than they were for the same period previously—i.e., from 1281 to 1400—while the wages of labour were fully fifty per cent. in excess of the older rates. In the latter half of the sixteenth century it is true that sheep-farming became general, with the result that the price of food was greatly, the wages of labour slightly, enhanced. But Mr. Cunningham has actually printed a table in which he makes the price of corn conform to the reduction of the weight of silver in the monetary unit; though the truth, if he had been at the pains to find it out, is exactly the reverse of his statement. What effect such a discovery would have had on his theories need not be discussed. The information as to the price of wheat from 1259 down to our own days is to be found in the present writer's second edition of Adam Smith, published nearly two years ago.

If Mr. Cunningham had inspected the table of corn prices referred to he would have seen that the rise in them is synchronous with the debasement of the currency under Henry VIII. and Edward VI. There was one year (1547) in which the price of wheat was very low, and in this the harvest must have been exceptionally bountiful. The amount of base money called in by Elizabeth is well known, as is also its nominal or currency value and the amount of new sterling money which was extracted from it.

It is impossible in a brief article to enter into all the misconceptions of fact in Mr. Cunningham's work. The idea is excellent; the result is not commensurate to the design. Authorities of very unequal value are put side by side, and treated as of equal importance. Fitzherbert is an excellent authority on the practice of husbandry in Eastern England, and of the duties of a surveyor at the beginning of Henry the Eighth's reign. But to trust him on the general social condition of England and the continuance of villeinage is to trust gossip. There are numerous accounts of the estates possessed by Margaret Countess of Richmond in the Record Office, perhaps some in St. John's College, Cambridge. The enquirer will find no villeinage there, but plenty of customary payments. The Crown was not a "sufferer by the depreciated [i.e., debased] currency" because it was a purchaser, as is suggested, but because it was a receiver of fixed fee farm rents, and equally fixed customs in a currency which, after the frauds of Henry and Edward and the reforms of Elizabeth, was equally depreciated. Nor is there reason to believe that persons were affected by the influx of treasure from the New World. Foreign treasure cannot be procured but by foreign trade; and to affirm that, by some operation of nature, English producers and consumers obtained American silver because Spanish adventurers stole it or mined it is to utter a fallacy of which the older political economy could disabuse even a beginner.

JAMES E. THOROLD ROGERS.

The Belgium of the East. By the Author of "Egypt under Ismail Pasha," "Egypt for the Egyptians." Edited by Blanchard Jerrold. (W. H. Allen.)

It is a pity that all writers on Egyptian affairs are adopting so strong a party tone; but we in England are so much in the power of correspondents and officials wedded to the European régime in Egypt that it is wholesome for us to read a vigorous protest on the opposite side. Those who have read *Egypt for the Egyptians* will know what line to expect in *The Belgium of the East*. The author is an implacable enemy of the Anglo-French control and the eleventh Egyptian plague—the plague of Franks. He mistrusts and despises Tawfik, believes in Halim, and, above all, has fervent faith in the National party. He paints his picture in too telling colours; and it would be easy to point out exaggerations and to adduce counter arguments. But I am so entirely in accord with the general purpose and policy of the book that the errors of manner, and sometimes of detail, do not deter me from recommending it to all who wish to know more about the crisis in Egypt than they can get from their daily papers. It is well that people in general should be a little more alive to the monstrous position towards which we are being hustled by French and English usurers. It is also well that we should realise that what the papers call a military dictatorship may be seriously regarded as the first public appearance of a National party in Egypt, and that the apparent aim of that party is constitutional liberty. It is very unpleasant, after all we have heard preached about Oriental misrule and fleecing the fellahin, to find that it is England and France who are doing the fleecing just now. Nor is it agreeable to be told that all our hopes about the suppression of the slave trade are doomed to disappointment, and that the traffic goes on increasingly in the Soudan and Equatorial provinces under the auspices of high Government officials. The chapter on the slave trade deserves to be well studied and acted upon.

The book, however commendable from a political point of view, is not equally praiseworthy as a contribution to literature. If the truth must be said, the person who has written least in it is the author himself. The volume is made up of a large number of cuttings from various newspaper articles and Cairo correspondents' letters, especially from the *Pall Mall Gazette* and from Mr. Wilfrid Blunt's and Sir W. Gregory's letters to the *Times*. Scissors and paste were in much greater requisition than pen and ink. A collection of extracts of this kind is sometimes very useful, and I believe it will do some good service in the way of correcting English opinion about the National party. And that the author should use his scissors upon another scissors-and-paste book—Mr. Griffin Vyse's *Egypt Political, &c.*—and select but one passage, and that one boiled down by Mr. Vyse from my own *Egypt*, I take to be a delicate compliment. But if the author had used Mr. Vyse's book anywhere, he could hardly have failed to pay a similar compliment to someone else, if not to me.

STANLEY LANE-POOLE.

Recreations of a Literary Man; or, Does Writing Pay? By Percy Fitzgerald. In 2 vols. (Chatto & Windus.)

DR. SOUTH told his gracious Sovereign, who wished he could have had time to make his sermon longer, that he could have wished for time to make it shorter. For the sake of his literary conscience, let us hope that Mr. Percy Fitzgerald sometimes wishes he had time to write less. By his own exultant showing, he has been a playwright, a dramatic critic, often "our own reporter," sometimes "special" on the Continent, contributor to "almost every magazine that has been born, died, or exists," and has learned the knack of writing decently and respectably on "painting, music, building, decorative art, dress, the classics, history, travels, the lives of other people, dancing, &c." The test of all this—pay. Mr. Fitzgerald finds that, the first difficulties of his career surmounted, he has been able to earn a comfortable yearly income by his versatility, and is happy. A man may do and be all this, however, and yet not entitle himself to the rank of an author; and books like this under review exhibit more characteristics of slop-work than of any genuine versatility. About a fourth in these two volumes is fairly substantial, and the rest is poor indeed, at times reading like third-rate journalistic work. In one respect the pages differ from the work of the anonymous journalist, for the journalist, like Mr. Weller, always spells his name with a "we," while Mr. Fitzgerald is complacently egotistical throughout. However, though apologies are not always excuses, in his Preface he begs indulgence for this fault; and perhaps he may have come across Richter's *dictum*, that "the author, unlike a partner, should always say 'I,' and no other word."

The problem to which Mr. Fitzgerald here brings the light of his own experience is the same burning question with which Mr. James Payn scorched his fingers in a memorable article. Half the world thinks it can write nowadays; and the hosts of governesses and poor clergymen's unemployed daughters, and ambitious clerks and schoolmasters, and people of the kind, who perpetually assail the letter-boxes of magazine editors, wish to know from some authority in the literature of the day what really is the average income made among men and women who write for their living. You will find, as a rule, that when you ask a man for advice he practically tells you to do as he has done; and that is the advice these anxious people have got from Mr. Payn, and get also from Mr. Fitzgerald. Mr. Payn has been a successful man, and so has Mr. Fitzgerald in his way; and thus, neither of them bestowing any nice care upon the calculation of averages, they both write in a strain that cannot but be very encouraging to such would-be *littérateurs* as wistfully turn to them for guidance. But it is a pity the question is not dealt with more exhaustively and authoritatively. It would form an admirable subject for a "symposium" in the *Nineteenth Century* if Mr. Knowles would get an editor or two, as well as successful authors—and perhaps an unhappy hack or so—to discuss the matter all through the many

grades of either utter failure and disappointment, or hard work and wretched pay, that make up the bulk—though generally invisible and disregarded—of the great society of letters represented to the public by a few favourite names. The literary market is overcrowded and glutted already with most kinds of brain work, except genius. Even Mr. Fitzgerald hints that the successes he had in his early days with Mr. Bentley and *Household Words* could not be expected in the like case at the present time, competition considered; and it is most likely that he is right. Somehow or other, the ingenious reader of Mr. Fitzgerald's rather flimsy and not too grammatical pages may be apt to think, if he is ignorant of experience to the contrary, that this kind of thing will easily bring in six or seven or eight hundred a-year. That is the impression the book is calculated to give to the unwary, and therefore it has in this regard a mischievous tendency. In a much sounder strain, if rather cruel, was Mr. Tennyson's counsel to a young poetic aspirant: "You might write verses in your leisure hours, if you could find nothing else to do."

The best part of these *Recreations* is a chapter on "Charles Dickens as an Editor," which has appeared elsewhere—though there is no note in the book to indicate the fact, by-the-way. Occasionally, in talking of his friends or his dogs or his books, the author furnishes an anecdote that is amusing. This of Rogers the poet is excellent, though Dickens's high colouring is manifest in it:—

"Sometimes Dickens would go and dine with him, and he described the scene as piteously grotesque, a faithful man-servant cheerily suggesting the old stories which they knew by heart. Thus: 'Tell Mr. Dickens, sir, the story of the Honourable Charles Townshend and the beautiful Miss Curzon.' The old poet would start in a slow, almost Gregorian tone, and in curious old-fashioned phrase: 'The Hon-our-able Charles Townshend' (this name will serve as well as another) 'became enamoured of Miss Curzon. She was beeyewtiful. He beribed her maid to conceal him in her cheeamber, and when she arrived to dress for a ball, emerged from his hiding-place. She looked at him fixedly, then said, 'Why don't you begin?' She took him for the 'air-dresser.'"

There are some three or four stories in the book as good as this; but about the work as a whole there is little to be written in praise. The kindest thing to say regarding it is that those who know Mr. Fitzgerald at his best—as in his most popular novels—cannot but feel sorry that he does not care more to maintain his reputation as a literary craftsman.

ERIC ROBERTSON.

Historic China, and other Sketches. By Herbert A. Giles. (De La Rue.)

THE books on China are legion. Most of them have rushed down the steep decline of popular favour, and have been choked in the sea of oblivion. Besides mere journals of tourists, we have had dull books full of information laboriously collected; books, still duller, which displayed industry in collecting misinformation; books in which misinformation was collected without industry, which

were yet as dull as if they had been painstaking and accurate; and, lastly, we have had works of scholars which, caviare to the multitude, have only attracted the interest of a few score of serious students. The work under review belongs to none of these classes. It contains much information condensed into small compass, yet it is as amusing as a novel. The author is a scholar of no mean attainments; industry is, however, more conspicuous in his book than painstaking; the extent of his knowledge rather than his accuracy. Written in a picturesque style and vigorous English, the book is more fitted for the circulating library than for the student's bookshelf; to afford a fleeting entertainment than to be a work of reference. No book has hitherto been published which gives to an uninformed reader so lively and truthful a general idea of the Chinese people as Mr. Giles' sketches; but the reader must remember they are but sketches. The general effect is admirable, but a close inspection reveals many defects in detail; few books written by scholars contain so many mistakes. His system in studying a subject seems to have been to have skimmed through all the authorities close to hand, to have then put aside his books, and to have noted the impression left on his mind. He rarely takes the pains to verify the correctness of his memory or the accuracy of his statements; his conclusions are almost invariably correct, but he often forgets the process by which he formed them; his premisses seem after-thoughts, and are frequently open to challenge.

As specimens of want of painstaking, I note that he renders *Hu lu* by "Fiscal laws"—the *Hu lu* is the code regulating the Hu or households. In China, the group, and not the individual, is the legal unit; consequently, the code regulating households embodies all civil duties of households, among which paying dues and taxes is included. A more culpable piece of carelessness occurs in the following passage:—"The language in China is never written down *totidem verbis*;" in a note is added:

"Except in the case of farces, songs, parts of low-class novels, &c., in which a very near approach is made to the colloquial. The Bible itself has been published in the vulgar tongue of more than one province, thus becoming a literary absurdity in the eyes of all educated Chinese."

So far is this from being the case that the translation into the vernacular of the "Sacred Edict" (a treatise on ethics composed under the direction of the Emperor Kanghi) has been officially recognised, and should by law be read to the people at least once a-year. Many of the best-class novels are largely written in the colloquial. Mr. Giles cannot be ignorant of these facts. I can only assume that he "just at the critical moment forgot." Though almost all Chinese books on serious subjects are written in the "book language," it is worse than exaggeration to say that the Bible has become a literary absurdity because it has been translated into local dialects.

I entirely agree in Mr. Giles' conclusions that, without the sanction, tacit or expressed, of the people, no mandarin would venture to connive at outrageous cruelty (the same holds

good in all modern instances of Chinese cruelty; it is not the cruelty of the powerful ruling classes toward the helpless ruled, but the operation of a system intended solely to repress crime, and fully approved by the unanimous voice of the Chinese people); that the mandarins are highly intelligent, are bound to make themselves popular, and are, as a rule, highly respected by the native populace; and that they are generally kind-hearted and good-natured. I as entirely disagree with his premisses that bribery and corruption are not extensively practised; that torture is practically unknown; that the mode of execution known as *lingchih* (slicing to pieces) exists only on paper; that the ruling classes in China are, as a rule, materialists; and that educated and intelligent Chinese have no personal faith in superstitions.

The explanation of the extensive existence of bribery and corruption, the undoubted constant practice of torture and of the infliction of so barbarous a mode of punishment as slicing to pieces, is to be found, not in the moral turpitude of the Chinese mandarins, but in the democratic nature of Chinese institutions. To govern in accordance with the moral instincts of the people is the key-note of Chinese rule; and the moral instincts of the Chinese people are not as exacting as the moral instincts of Irish voters for the New York Municipality, and tolerate more corrupt practices than could exist in America. Although not cruel (except in times of great excitement), the Chinese are quite devoid of modern humanitarianism. To the physical sufferings of criminals and suspected criminals they are very callous; they are no more shocked at the practice of judicial torture and the infliction of death by slicing to pieces than our ancestors were at the practice of putting recusants to the question and of quartering and disembowelling traitors. The extensive existence of torture is proved, not only by its being sanctioned in the Chinese code, but by reports of law cases, by Chinese novels, and by the personal experience of most consular officers in China, and (what to an Englishman will seem most extraordinary) by witnesses sometimes requesting to be tortured to enable them to speak the truth without incurring the resentment of those to whom their evidence may be distasteful. With regard to the mode of execution known as slicing to pieces, I have heard detailed descriptions of it, not only from eye-witnesses, but from an executioner also, who stated he had himself put three criminals to death by that mode. As a general rule, a few flashes of a sharp weapon complete the operation, which only lasts a few seconds. In such cases there is less protracted suffering than in strangulation. The reason why *lingchih* and decapitation are regarded as severer punishments than strangulation is founded on a belief of social contempt entailed in the next world, and not on the consideration of physical pain suffered in this.

With regard to the faith in superstitions of educated Chinese it may be mentioned that only eight years ago the Viceroy of the Two Kwang spent £10,000 on the advice of soothsayers in repairing a pagoda in order to recover from dysentery. Again, it is not long since Li Hung chang, the man whom Mr. Giles cites as the leader of progress and the

embodiment of the most enlightened ideas, wrote a memorial to the Throne stating that several ears of corn had been found growing on one stalk, and proposing that, in commemoration of so auspicious an omen, the dynastic title of the Sovereign should be changed. High officers of State have recorded their solemn belief that departed worthies rose from the dead during the Tai p'ing rebellion, and led the Imperial armies to victory; and edicts from the Throne have been issued giving sanction to these superstitions by ordering temples to be erected to the aiding spirits. That great intelligence and high talents do not save the possessor from subjection to superstition can easily be proved; even in our own country it is not necessary to go so far back for examples as Mathew Hales' belief in witchcraft.

The error into which Mr. Giles falls in denying the possibility of committing suicide by "swallowing gold" is venial. The expression "swallowing gold" is so often used metaphorically that it is very pardonable to suppose that it can never be taken literally. I have, however, come across a case where suicide was actually committed by choking the throat with gold leaf. In 1867, at Ningpo, a clever scoundrel gave himself out as a new incarnation of Buddha; and, under the cover of simulated sanctity, which deceived his believers, he carried on a lucrative traffic in poisons, and assisted his less credulous patrons in the commission of secret crimes. After his arrest, so many respectable families were found to be implicated that the local authorities, not daring to investigate the matter themselves, sent him to the provincial capital for trial. On his way thither he managed to procure some gold leaf, rolled up into very small compass; this he unrolled, and choked himself with it. The body was allowed to be viewed by the public, so that no doubt can exist as to the mode of his death.

Mr. Giles' plan of attaching to each historic epoch a translation from a native work referring to that epoch was admirably designed. It would have been more satisfactory if he had explained the exact nature of the native books from which he gives extracts; the allusion to them in his Preface is not sufficient. The closer resemblance of the novel he terms "History of the Feudal States" to authentic history than other books in the same category says very little for its truthfulness; a man need not be very slim because he is thinner than Daniel Lambert. Again, the native work termed "The Published Edition of Judge Pao's Criminal Cases" is a very low-class book of fiction; the extract given from it is a translation of the first story in it; the succeeding tales are generally so full of the marvellous as to lose all trace of verisimilitude.

If we except the few pages devoted to the penal code, which he himself terms "rapid and insufficient," the least satisfactory portion of Mr. Giles' work is his sketch of the Chow and the Han dynasties. He here follows Mr. Wylie's notes on Chinese literature more than blindly; he is certain where Mr. Wylie exhibits scholarly hesitation. Yet Mr. Wylie only professes to give the views of learned

Chinese, and Mr. Giles professes to give the result of these views when melted down in the crucible of modern criticism. Much more doubt attaches to the authenticity of the alleged ancient books of China than is allowed to appear in the work under review. The author is on much safer ground when he treats of more modern times. English readers who are accustomed to have historic digests at hand can hardly conceive the mass of reading that is condensed by him in a few pithy sentences.

The chapters on "Education," "The Book Language," "Chinese Fans," &c., deserve high praise. Mr. Giles could doubtless have told us much more about them than he has; but, in the laudable determination not to be tedious, he has wisely kept in mind the Spanish proverb, and never writes to the emptying of his inkstand.

CHRISTOPHER THOMAS GARDNER.

VANDAL'S LOUIS XV. AND THE EMPRESS ELIZABETH.

Louis XV et Elizabeth de Russie. Etude sur les Relations de la France et de la Russie au XVIII^e Siècle d'après les Archives du Ministère des Affaires étrangères de France. Par Albert Vandal. (Paris: Plon.)

FOR some years past the history of diplomacy during the eighteenth century has been in France the object of considerable research. The archives of the Foreign Office, instead of being jealously guarded, are now accessible to students; and a careful study of the documents they contain has given birth to some works that throw a new light on the relations of the European Powers during the eighty years immediately preceding the French Revolution. In the front rank may be placed *Le Secret du Roi* by the duc de Broglie, which has enjoyed a great and well-deserved success; and we may add that the further studies on this period now being published by M. de Broglie in the *Revue des Deux-Mondes* fully sustain his reputation. M. Vandal's book, although a maiden work, is worthy of the careful consideration of scholars, not merely because the subject is of great interest, but also for its depth of research, elegant style, and sound judgment.

The reign of the Empress Elizabeth is a landmark in Russian history, for it was then that Russia, having been rescued from barbarism by the genius of Peter the Great, who broke down, as it were, the three barriers—Sweden, Poland, and Turkey—which had hitherto kept his country outside the pale of the civilised world, first became a potent factor in the diplomacy and wars of Europe. Elizabeth was the daughter of Peter the Great; and in the reign of her mother, Catherine I., her hand, like that of many another Princess, had been offered to Louis XV. Although this match was only proposed to be abandoned, the young Princess fell in love with a portrait of the monarch, whose accession raised hopes that were to be cruelly disappointed, and who, in 1725, while yet gifted with the charm of youth, was regarded, not by France alone, but by all Europe, as a model of royal grace and beauty.

In the words of M. Vandal, "She gave him her heart, and never quite took it back." But we know that in that heart many less platonic passions were to find place. Some years later, when she had been dispossessed of the throne which was her birthright, she was greatly indebted to the good offices of the French ambassador—the adventurous marquis de La Chétardie—for the military revolution which restored her father's sceptre to her hands. The planning and execution of this revolution are detailed with absorbing interest by M. Vandal, from the despatches of La Chétardie. It is the opinion of M. Vandal that at this moment a sound and durable alliance might have been concluded between France and Russia; and that this league would have been firmly cemented by the personal gratitude of the Empress. But the necessities of such an alliance would have forced France to abandon one of her most cherished traditions of policy, which was to protect the lesser Eastern Powers who had served her as allies against the House of Hapsburg. Now these Powers—Sweden, Poland, and Turkey—were the natural enemies of Russia, who could increase her territory in Europe only at their expense. M. Vandal maintains that France should have sought an alliance with a young and vigorous monarchy, instead of concluding leagues with decrepit States. This new and bold theory is open to discussion. If a fresh departure in the foreign policy of France was essential, would it not have been better to have acquired the alliance of Austria, a Power whose influence in the East had ceased to be dangerous, and to have defended the rights of Maria Theresa when the War of the Succession broke out? It is needless to say that neither of these alternative policies were adopted. Louis XV. plunged into the War of the Succession without the alliance of Russia, who quickly espoused the cause of Maria Theresa and furnished her with valuable assistance. France fought for the sole advantage of the self-seeking prince, who deserted her before the war was even over—as soon as Silesia had been won. When, eight years later, hostilities once more broke out between France and her persistent foe during the eighteenth century—England—Frederick took the side of the latter against his old allies. Thus France was of necessity surprised, as it were, into a league with Austria and Russia. She had to fight a losing battle. While her different colonies were falling one by one into the hands of the English, the untiring Frederick held in check the allied armies which had invaded his dominions. It should have been the care of France during the Seven Years' War to quicken the zeal of her allies, and to try and balance her colonial disasters by a decisive victory in Europe. Notwithstanding their feeble and halting policy, this was the real aim of the Ministers of Louis XV., the cardinal de Bernis and the duc de Choiseul. But, as we know, Louis XV. had a policy of his own distinct from that of his Ministers. The French envoys at St. Petersburg received not only the instructions of their official superiors, but others in a directly opposite sense from the King or his confidential advisers. Louis was alarmed at the growing military power of Russia, and at the danger it foreboded to Poland, forgetting that

in Frederick the kingdom had an equally dangerous enemy. Not only did the King oppose—as, indeed, did his Ministers—all projects for the aggrandisement of Russia at the expense of Poland, but any action likely to have the effect of “checking the operations of the Russian forces.” Such are the very words of a memorandum by the King to his ambassador at St. Petersburg on the eve of the Russian entry into Berlin. The secret policy of Louis XV. is laid bare by M. Vandal with a fullness of detail that leaves nothing to be desired; and he clearly shows its effect in contributing to the isolation of France after the Seven Years’ War, and in paving the way for the triple alliance between Russia, Prussia, and Austria. This league was concluded on the death of Elizabeth, and was firmly cemented by the first partition of Poland.

M. Vandal’s book throws a new and important light on this portion of the history of the eighteenth century; and although, as has been already remarked, this is not its sole merit, yet that alone should suffice to ensure its careful perusal. CH. DE LOMÉNIE.

NEW NOVELS.

Corbie’s Pool. By Susan Morley. In 3 vols. (Bentley.)

A Foregone Conclusion. By W. D. Howells. (Edinburgh: Douglas.)

Iris. By Mrs. Randolph. In 3 vols. (Hurst & Blackett.)

Changes and Chances. By Mrs. Carey Brock. (Seeley, Jackson & Halliday.)

MISS MORLEY’S novel is, on the whole, so good that we cannot but wish she had ruthlessly pruned it and made it still better. About half of the second volume might have gone without detriment to the story, and much of the third might have been advantageously compressed. The opening scene, too, strikes us as a little unfortunate. Mr. Carr, vicar and widower, of comparatively humble birth, is discovered by the reader in the act of proposing to the widowed Mrs. Leigh, who belongs to what the Americans call “the first families.” To be more accurate, the proposal itself is not given, but only the subsequent conversation in which the lady is described as “naming and insisting on the day,” while the gentleman is placing before her the drawbacks of the situation in such forcible language that we only wonder why, if he realised them so clearly, he should ever have proposed at all. Once launched on her story, however, Miss Morley sails along smoothly enough. We have noted with gratitude and pleasure that there is not one passage of personal description, and hardly one descriptive of scenery, throughout the book. The characters, with the exception, perhaps, of Mrs. Leigh and the two heroes, are drawn clearly and firmly; and Miss Morley has been specially clever in her sketches of character in conversation, and in showing the slight, but almost inevitable, colloquial distortions of the facts. Her heroine, Alice Brandon, is a growth of modern days, but spirited and pleasant, a girl whom circumstances have forced to bring herself up, and

who has, by way of self-defence, unconsciously exaggerated the hardness natural to youth. The reader does not long remain in doubt as to the romance which is to soften her. When a gentleman in a novel professes his strong (theoretical) disapproval of a given young lady, we all know how it will end, and in the same way discover the obstacle to their happiness; but it would not be fair on Miss Morley to disclose more of her story. As we have said, the pages devoted to the description of Bertie Chaloner’s accident seem to us disproportionate. It adds nothing to the story, nor much to the development of Alice Brandon’s character, and her relations with Colonel Myddleton. We must also object to the behaviour of Mrs. Leigh, afterwards Mrs. Carr. She is represented as a scheming woman whose schemes have been tolerably successful. Now, to a woman of this sort, tact and self-control are the basis of all her success, and we are told that Mrs. Leigh had neither; but, over and above this, she had had the training of a lady, which would surely have rendered it impossible for her to scold as she does in vol. ii., p. 148. In spite of these drawbacks, however, *Corbie’s Pool* has given us much pleasure. It is written in good English, in a straightforward way, and Miss Morley has not fallen into the common mistake of painting monsters who, for good or evil, are unlike anything that exists either in heaven or earth.

A Foregone Conclusion is one of those American novels which interest us and pique our curiosity, and leave us a little dissatisfied at the end. We cannot help wondering if American people are such enigmas; and we are a little provoked when a heroine such as Florida Verdain, who on her first appearance is rather uninteresting, develops all kinds of attractions towards the middle of the book. Even to the end, however, we infinitely prefer another of Mr. Howells’ young ladies, Kitty in *A Chance Acquaintance*, who has that charm which is apparently so rare over the water—spontaneity. *A Foregone Conclusion* is, however, rich in all the qualities which belong to books of this kind, and make them preferred by many readers to every other. It is subtle and full of analysis; every touch tells, and the whole is put together with the utmost care; only, in spite of beauty in the covering of skin and flesh, we can see, as we do in some human faces, the shape and form of the skull beneath, and the suggestion is unpleasant. Of the four persons whose fortunes are linked together in the novel, the portrait of the priest is the truest to nature, and he is half a woman. His doubts and vacillations and half-shy enthusiasms are most delicately drawn; while the more vigorous part of his nature, if it existed at all, had been effectually repressed by his training. Ferris, the hero, is by no means so attractive a sketch. Indeed, we are sorry to say that he is by no means a gentleman; most ladies would have shrunk from the familiarity of his manner; and the “conclusion” would most certainly have been “foregone” in another sense than that meant by the author.

Iris differs as much from the two novels which we have been considering as they do from each other; yet it is amusing from its

very unreality. Iris Netherleigh is the daughter of one Mrs. Pleydell, and divides the honours of heroine with her half-sister, Eve. Their dispositions are different in every respect. Iris is tall and intellectual, incapable of playing lawn-tennis, afraid of riding, ignorant of cricket, and altogether about as dreary a young person as we were ever called on to admire. Eve is an adept in all sports, particularly in rowing. She is small and slight, and her eyes have the chameleon-like property of changing from “brown and velvety” to “large and blue” (for “brown” see vol. i., p. 55, vol. ii., p. 221; for “blue” see vol. ii., p. 33, vol. iii., pp. 25, 169). This young lady had been brought up by an aunt in London and allowed to do everything that was right in her own eyes and wrong in those of most other people. In consequence of the fraudulent bankruptcy and flight of her uncle, she was sent back to her mother’s house, with a view of “the exquisite outline of the Rockshire Hills”—a mountain chain to which Mrs. Randolph is incessantly referring. Here, while rowing between “the thickets of golden iris which fringed the banks” of a stream (in August!), she made acquaintance with a gentleman with a false name who inhabited a romantic cottage near the river, and speedily fell in love with him. Their endearments were, however, perceived and frowned upon by two men, one of whom was the lover *in esse* and the other the lover *in posse* of Iris, and by a dark lady who likewise inhabited the cottage, and is described subsequently by her reputed husband, Mr. Urban, or Esmond, as he is called, as his sister who had married a cousin of the same name. On his death, she had gone mad—madder than anyone ever went yet, we should say, for she persisted in thinking her brother was her husband; while he, on his part, “thought it would create less scandal in the neighbourhood if he allowed it to be believed that she was wife.” Credulity must have been inherent in the Pleydell family, for not only is this story accepted by Eve, but afterwards we find her cousin Tom entering into partnership and daily communication with a gentleman with swarthy complexion and light blue eyes, who turns out to be the fraudulent bankrupt and his own father. Must we understand that Mr. Pleydell, senior, had been dumb during all the years of his pre-fraudulent existence? Iris, who has been kept a good deal in the background, is ultimately rewarded for the faithlessness of one lover by a coronet bestowed on her by another. We were rather startled by the end of the book, for selfish, egotistical, pleasure-loving people such as Eve, who could only bestow on her lover “all the love that was not centred on herself,” are not the stuff of which suicides are made. We think in real life the conclusion would have been very different.

Changes and Chances is not much truer to nature than *Iris*. Mrs. Carey Brock seems possessed with the idea that drawing-rooms are places only to be used for company, and that really well-disposed people are content with a “sitting-room” or “parlour,” wherein each member of the family may pursue his own occupations. She also lovingly describes

"a charming study" made beautiful for ever by a small sum spent on plaster-of-Paris casts and chromo-lithographs. And this is not even all, for we are told how the hero falls in love with a coloured photograph. This work of art must have been strikingly different from all the coloured photographs we have seen ourselves, which were calculated to produce an exactly contrary effect. *Changes and Chances* is a temperance story, full of references to subjects which are better avoided in a work of this sort.

LEONORA B. LANG.

RECENT HEBREW LITERATURE.

System der altsynagogalen palästinischen Theologie aus Targum, Midrasch und Talmud. Dargestellt von Dr. Ferd. Weber. Nach des Verfassers Tode herausgegeben von Franz Delitzsch und Georg Schnedermann. (Leipzig: Dörffling und Franke.) Dr. Weber's volume, as the editors justly remark, is the first attempt to present a fair and systematic exposition of the later Jewish theology; most previous works, if they were not fragmentary, laboured under the greater disadvantage of being polemical. The treatise before us possesses high merits. It is lucid and methodical; it is based upon an independent study of the original authorities; and care is taken throughout to distinguish historically the successive stages in the growth of particular doctrines. An Introduction describes generally the nature and value of the principal sources. The body of the work is divided into two parts. In the first part are expounded the fundamental principles of post-Biblical Judaism; the unique position assigned by it to the law; the views currently held on inspiration, tradition, interpretation, and authority. The second part deals in order with special doctrines; for example, the nature and attributes of the Deity, the constitution of human nature, the scheme of salvation, and the future life. Among the sections which seem to us particularly interesting or valuable we may specify 19 (the relation of the Gentile world to Judaism), 37 (the "Metatron"), 38, 39 (the Memra or Logos, and the Shechina), 59-63 (good works, the idea of "merit"), and the chapters treating of the Jewish doctrine of the Messiah, and of eschatology. The comprehensive character of the work will be manifest from this sketch. It introduces us, in fact, to the theoretical principles underlying the aggregate of theological opinion which was gradually built up by the teachers of the Jewish nation; it traces for us the influences by which their beliefs, as time went on, were more and more definitely moulded; it discloses to us the processes by which a new and gigantic system was reared on the ostensible basis of the Old Testament, and exhibits its different elements in their logical connexion and development. That the exegesis is often arbitrary, that there is no historical sense, no estimate of probabilities, is obvious. Still, if we are willing for the time to hold our right of criticism in abeyance, we may not unfrequently perceive a true idea expressed in a fanciful or unhistorical form; and, whatever the intrinsic value of the methods employed, it must be recollected that they satisfied those who used them, and that the results obtained became in many cases accepted articles of the Jewish creed. The ideas and phraseology of the New Testament receive frequent illustration, directly or indirectly, in Dr. Weber's pages. We may instance the spiritual prerogatives attributed to Abraham (pp. 257 et seq.), and the theory of justification (pp. 209 et seq.), at once a contrast and a parallel to the Pauline doctrine. On the Jewish belief with reference to Gehenna, Dr. Weber does not add substantially to what has been

recently expressed in this country by Dr. Pusey; he shows that the general opinion has been that for the covenant nation it is a purgatory, but does not trace this view back beyond R. Akiba in the second century. That the passage of Isaiah (lxvi. 23) from which R. Akiba derived the limit of twelve months has no bearing on the question is, of course, apparent: but his exegesis is not more inconclusive here than on many other occasions; and it is more to the purpose to observe that the Targum, which usually embodies the oldest traditions, has no hint of such an interpretation, but translates quite literally. (Those interested in the subject will find a curious rendering in the Targum of the following verse, which may be compared with those given by the Syriac and Jerome.) In spite, however, of its precarious foundation in Scripture, R. Akiba's opinion on this point undoubtedly became the prevalent one. For further particulars we must refer our readers to the volume itself. We have only to add in conclusion that the work abounds in citations, which are nearly always translated *in extenso*, and to express our conviction that it will at once take its place as the standard authority upon the subject.

A Treatise on the Accentuation of the Three so-called Poetical Books of the Old Testament—Psalms, Proverbs, and Job. By William Wickes. (Oxford: Clarendon Press.) In the spirit of genuine scholarship, Dr. Wickes, after having devoted many years to the study of his subject, and having visited the principal European libraries for the purpose of a comparison of MSS., states the results of his investigations in the treatise before us. A more lucid or masterly exposition of a complicated subject could scarcely be imagined. Within the compass of 100 pages the nature and functions of the accents generally, and the laws regulating the use of each in particular, are comprehensively discussed and abundantly illustrated. Apart from its method, the characteristic merit of this treatise is the attention paid throughout to the logical value of the accents, which are shown to be the exponent in any given verse of its logical articulation. Chaps. iii. and iv. (on the dichotomy) are, from this point of view, most instructive, and contain much which, so far as we know, has not been observed before. Doubtless the accents were designed primarily as a guide to correct cantillation, but in fulfilling this function they marked also the development of the sense; they "kept apart for distinct enunciation the several members of a syntactical clause, at the same time giving emphasis where it was due" (p. 51). For the expositor this is their most important aspect. Though not of final authority, and occasionally arbitrary, they embody the traditional interpretation which was current in the centuries succeeding Jerome, and which is generally confirmed by its intrinsic probability. Numerous errors have, however, crept into the ordinary editions of the Hebrew Bible in the matter of accentuation; and though many of these have been corrected in the accurate texts of particular books published by Baer, others still remain, which the wide inductions established by Dr. Wickes enable him at once to detect. His lists of "Corrigenda" are interesting; they show how, in almost every instance, the changes demanded by logic are supported by MS. authority. In chap. xvii. (and elsewhere) the curious and important principle of "Transformation" is explained. And in an Appendix is given the original Arabic of the treatise on accents attributed to Ben Bil'am, which Dr. Wickes was fortunate enough to discover in St. Petersburg, and by aid of which many mistakes in the Hebrew translation can be rectified. Technical details would be unsuitable here. It is enough to say that Dr. Wickes' treatise will be indispensable to all who would read aright

the accentuation of the three books, and to express our hope that he may one day supplement it by another devoted to that of the remaining twenty-one.

Abraham ibn Ezra als Grammatiker. Von Dr. Wilhelm Bacher. (Strassburg.) An exhaustive and methodical analysis of the grammatical principles by aid of which Ibn Ezra explained the language of the Old Testament, preceded by a sketch of his life and chief philological works. Ibn Ezra's power and originality, the high authority enjoyed by him as a native Jewish grammarian, the important place which he occupies in the history of Hebrew grammar, are well known; and those who have occasion to study the subject will obtain from Dr. Bacher's treatise the fullest information which they can require. No point is left unnoticed, and every statement is confirmed by abundant references to passages in Ibn Ezra's writings. Appendix iv., we may notice, enumerates the Hebrew words derived by him from Arabic, while in appendix v. are collected his principal references to previous grammarians.

Outlines of Hebrew Syntax. By Dr. August Müller. Translated and edited by James Robertson. (Glasgow: MacLehose.) We congratulate Prof. Müller on the speedy appearance of the second part of his *Hebräische Schulgrammatik*, which was published by him in 1878, in an English dress. It may be recommended as an able and thoroughly trustworthy introduction to Hebrew syntax. While not intended to compete with the larger work of Ewald (which is only suitable for more advanced students), it is in many respects decidedly superior to the corresponding parts of the Grammar of Gesenius current in this country. Not only is the arrangement more systematic and scientific, but principles obscurely or imperfectly treated in Gesenius are here made duly prominent, so that the student is at once able to appreciate their importance. The explanation of the tenses and moods, of apposition, of circumstantial and conditional sentences, may be referred to as illustrating what we say. Indeed, the framework is so excellent that we regret the author has not allowed himself an occasional amplification in matters of detail; perhaps in a second edition he may be able to do this. Prof. Müller's Syntax will form the natural sequel to Prof. A. B. Davidson's *Introductory Hebrew Grammar*, the exercises in which constitute an invaluable feature; and the two works together cannot be too highly commended as a sound and practical introduction to the language with which they deal.

Historisch-kritisches Lehrgebäude der Hebräischen Sprache mit steter Beziehung auf Qimchi und die anderen Auctoritäten. Von Dr. Fr. E. König. Erste Hälfte. (Leipzig.) So comprehensive is the scale upon which Dr. König's work is conceived that the first instalment, though extending to 700 pages, embraces substantially nothing beyond the theory of the vowel-system and the verb. The reason of this diffuseness is that, in addition to affording a complete repertory of the forms, regular and anomalous, occurring in the Hebrew scriptures, Dr. König includes within his plan a discussion of the opinions expressed by the principal authorities upon difficult or controverted questions; thus the views entertained by Kimchi, Ewald, Olshausen, Böttcher, &c., either upon irregular forms or on the origin of different verbal formations, can be learnt at a glance from Dr. König's book. It is, in fact, as he claims in his Preface, "a commentary on the chief current Grammars" of the language; and this feature constitutes its characteristic excellence. It will be most valuable for purposes of reference, and greatly alleviate the labour of independent enquiry. In his treatment of particular anomalies, Dr. König fully

concedes the presence of corruptions in the text—e.g., pp. 160, 266, 430, 455; but while right in refusing to assume such too readily, he appears to us to go too far in defending forms when they are contrary to analogy, and defy reasonable explanation—e.g., pp. 184, 300, 305 (p. 567, it is not clear whether the Rabbinical notes are cited seriously or only as curiosities). But the author's method throughout is too much that of the compiler. His judgment is distinguished by minuteness rather than breadth. His attention is so concentrated within a particular range that facts lying outside it are apt to be neglected. Thus nothing is added by him to the analysis of the tense-forms; and he seems unaware of the superior form in which even his own theory (p. 156) of the 3 impf. is stated by Philippi (*Z. d. M. G.*, xxix., pp. 171-74). No illustrations are offered from the cognate dialects of the perf. in -*ân* (p. 151); no allusion is made to Nöldeke's opinion on the form *gômém* (*Z. d. M. G.*, xxx., p. 184), or (even in the *Zusätze*) to Delitzsch's article on the epicene *hu'* (*Ztschr. f. kirchl. Wissensch.*, 1880, p. 393), or to Lagarde's conjecture on Isa. xv. 5, &c. Yet to acquaint the reader with such scattered notices would surely be more useful than the continual citation of opinions, to be found in books that are in everybody's hands, upon all sorts of unimportant issues. But Dr. König has no sense of proportion. The most patient reader is wearied at last with trivialities from Mühlau-Volck, and the endless registration of omissions in Stade—to say nothing of minor grammarians—all conscientiously recorded in Dr. König's pages. And the translation of every example throughout the book—a novelty specially alluded to in the Preface—is as tedious as it is useless; for it is certain that no one who requires still to be told the meaning of the commonest Hebrew words will ever make use of the present treatise. These, however, are defects of form which do not affect our judgment of the usefulness of the work as a whole. But we hope that in his next volume the author will be more independent and discriminating, and will discard without commiseration facts which, however true, are not worth recording.

Notes chiefly Critical and Philological on the Hebrew Psalms. By W. N. Burgess. Vol. II. (London.) The author is a fair, if sometimes fanciful, Hebrew scholar, who shows that he is able to read his Hebrew Bible not without profit, and that he is alive to the importance of comparing the text with the ancient versions, especially the Septuagint and the Syriac. More praise than this we fear we cannot bestow. The notes are slight and partial; questions of interest or difficulty are very inadequately discussed, and there is throughout a deficiency in originality. The volume will not supersede the many superior commentaries already existing, and its chief value consists in the proof afforded by it of the benefit which the author's studies have been to himself.

S. R. DRIVER.

NOTES AND NEWS.

THE two first volumes of Prof. Knight's edition of Wordsworth are in the press; but, owing to the discovery of important details, illustrative of the poems of 1801, 1802, and 1803, chiefly derived from the MS. journals of Dorothy Wordsworth, the publication is delayed for a few weeks.

THE Historical Committee of the General Assembly of the Irish Presbyterian Church have resolved to publish the extant minutes of the Synod of Ulster, which are complete in MS. from the Revolution of 1688 to the Union of the Synods in 1829.

PRINCE KRAPOTKINE is preparing a second article on the "Russian Revolution" for the *Fortnightly Review*. He will also write the chief Russian articles for the new edition of the *Encyclopaedia Britannica*.

MESSRS. SAMPSON LOW are about to publish in two volumes *From Benguela to the Territory of Jacca*, which will be a sequel to Major Serpa Pinto's *How I crossed Africa*. The authors, H. Capello and R. Ivens, are Portuguese naval officers who were with Major Pinto at the outset of his journey.

MR. ROBINSON ELLIS is to receive an honorary degree of LL.D. from Trinity College, Dublin.

MR. T. P. TASWELL-LANGMEAD has been appointed Professor of Constitutional Law and History in University College, London, and Mr. Frederick Pollock Professor of Jurisprudence. Prof. Lankester has been re-appointed to the Chair of Zoology and Comparative Anatomy. The council have instituted a Professorship of Civil Engineering and Surveying.

WE understand that the next part of the *Anecdota Oxoniensia* series will be "Aristotle's Physics, Book VII.; a Transcript of the Paris MS. 1859, Collated with the Paris MSS. 1861 and 2033, and a MS. in the Bodleian Library, with an Introductory Account of these MSS.," by Mr. Richard Shute, Senior Student and Tutor of Christ Church.

PROF. SHELDON AMOS has in the press a volume entitled *The Science of Politics*, which will be published in the "International Scientific Series" as a companion volume to his well-known *Science of Law*.

THE third part of Cassell's *Encyclopaedic Dictionary* has just been finished by Mr. Herrtage and Dr. Hunter. It comes down to *Conce*.

MESSRS. LONGMANS announce as in preparation a book upon the Irish Massacres of 1641, their causes and results. It will consist of a selection from the depositions preserved in MS. in the library of Trinity College, Dublin, with an Introduction by Mary Hickson, and a Preface by J. A. Froude.

THE same publishers also have in the press a volume of private notes of Francis Bacon, believed to have been written about 1594, and hitherto unpublished. They have been edited, with illustrative passages from Shakespeare, by Mrs. H. Pott; and Dr. Abbott has written a Preface.

A NEW edition of *Virgil*, with an Introduction and Notes, by the Rev. T. L. Papillon, Fellow and Tutor of New College, will be published almost immediately, in two volumes, by the Clarendon Press. The text is based on that of Ribbeck, with certain modifications; and in the Commentary, which is intermediate in quantity between those of Prof. Conington and Dr. Kennedy, special attention is paid to questions of textual criticism and orthography. The book is dedicated to Archdeacon Palmer.

MESSRS. HURST AND BLACKETT will shortly publish a three-volume novel by Shirley Smith, entitled *Redeemed*, and *Fortune's Marriage*, by Georgiana M. Craik, author of "Anne Warwick," &c., also in three volumes.

MESSRS. TINSLEY BROS. have in the press a volume entitled *Tales and Traditions of Switzerland*, by Mr. William Westall, author of *Tales and Legends of Saxony and Lusatia*.

MR. JOHN MACDONELL, barrister-at-law, and author of *A Survey of Political Economy* and *The Land Question*, has in preparation a work on *Master and Servants*.

MISS TEENA ROCHFORD SMITH, of Cheltenham, will present her fellow-members of the New

Shakespeare Society this year with the Parallel-Text edition of *Hamlet* on which she has been for some time engaged. It will consist of reprints, in parallel columns, of Quarto 1, Quarto 2 (the real *Hamlet*), and Folio 1, with a revised text in old spelling—that of Quarto 2. All differences and changes from Quarto 2, which is treated as the foundation text, will be marked in the other versions by a different type.

THE first meeting of the Oxford Browning Society this term was held at Christ Church on Thursday week last, May 11, the Rev. H. S. Holland being the host of the evening. Mr. Arthur Sidgwick proposed, and Mr. Holland seconded, a vote of thanks to Mr. Furnivall for his present of fifty copies of the second edition of his *Browning Bibliography* to the forty members and ten honorary members of the society. Mr. J. W. Mackail, of Balliol, then read an able and amusing paper on "Sordello," and a good discussion followed. At the second meeting it is probable that "In a Balcony" will be read.

THE Cambridge Browning Society met on Friday, May 12, when the Rev. J. D. Williams read a paper on the "Blot in the 'Scutcheon.'" He compared Gwendolen Tresham with Beatrice in "Much Ado about Nothing." Dr. Waldstein, says the *Cambridge Review*, paralleled the play with *The Mill on the Floss*, showing the tragic result in both cases of an attempt to subject human passion to a hard and low idealism—in Browning's work to chivalry, in George Eliot's to respectability as embodied in the mill and its owner.

MR. FRANCIS GEORGE HEATH has accepted the editorship of the *Journal of Forestry*, the new volume of which, just commencing, will give considerable space to all subjects interesting to lovers of the country.

SIR BARTLE FREERE will read a paper on "Systems of Land Tenure in Different Countries" at a meeting of the Anthropological Institute which will be held on Tuesday evening next at 4 Grosvenor Gardens, the residence of Gen. Pitt-Rivers, President of the Institute.

MR. GLADSTONE has been elected an associate member of the Royal Academy of Belgium, in the department of literature, in the room of Lord Beaconsfield.

THE *Critic* states that Mr. Edmund C. Stedman sailed from America for this country on May 6. We trust that he has not come to collect materials for another article in *Harper's Magazine* similar to that in the current number.

THE June number of the *Century* will print an unpublished poem by Longfellow, consisting of a single verse, which the editor recognised above a rustic well at Shanklin, in the Isle of Wight.

MR. CHARLES LELAND will shortly publish with Messrs. Houghton, Mifflin and Co., of Boston, U.S., a volume embodying his studies of Gipsy life and character in Europe and the United States.

A QUARTERLY journal, devoted to historical and antiquarian research, is to be started this summer by the Genealogical Association of Pennsylvania and New Jersey, under the editorship of Mr. C. B. Hildeburn.

THE Historical Society of La Suisse romande has lately held its annual meeting at Morges, on the Lake of Geneva. This place was partly selected on account of the fine collection of "Pfahlbau" remains discovered in the locality. The polished stone and bronze hatchets, and the tools for working ornaments in stone and metal, are worth seeing. M. Huc-Mazalet and M. de Muvalt read papers on Frédéric César La Harpe, the Director of the Helvetic republic of 1798, and the educator of the Czar Alexander

I. of Russia, who belonged to a patrician family of La Vaud. M. Huc-Mazalet treated of La Harpe's diplomatic journeys, and his endeavours to win the Czar to take a firm stand on behalf of the neutrality of Switzerland against the machinations of Metternich. M. Favey gave a sketch of the latest literature upon the St. Bartholomew massacre. The direct participation of the Swiss was declared by M. de Cronsac to be an ugly fact placed beyond all doubt. Three Switzers—a Züricher, a Glarner, and a Freiburger—at the command of the duc de Guise, murdered Admiral Coligny in the night of August 24, 1572. It has been further proved, however, that, although 230 Switzers who were at the time enlisted in the capitulated regiments in Paris may have shared in the plundering of the Huguenot houses, none of them, except the above three, took any part in the work of massacre. M. Favey gave some reasons for believing that the picture of the "Bartholomew Night" in the Arland Museum at Lausanne was painted by an eye-witness.

THE Queen of Roumania has published, under her usual pseudonym, Carmen Sylva, a novel entitled *Ein Gebet* (Berlin: A. Duncker).

M. TAINÉ'S *History of English Literature* has been translated into Hungarian by the well-known Magyar dramatist, M. G. Csiky.

WE have received the prospectus of a new edition of *Du Cange* by M. L. Faure, who has already edited several old French Glossaries. It will be based upon the text of 1733-36, with all available additions and improvements. At the end will be given the German-Latin Glossary of von Westenreider, published in 1811. It is proposed to issue the work in ten quarto volumes of about 600 pages each, at the rate of two volumes a year. Subscriptions will be received in this country by Mr. David Nutt.

M. ACHILLE LUCHAIRE has compiled from contemporary documents an elaborate chronology of the events of a single year (1150) of the reign of Louis VII., thereby correcting many errors that appear in all Histories.

SIG. GENNARO FINAMORE, author of a vocabulary of the dialect of the Abruzzi, has just published (Lanciano: Carabba) the first volume of a collection of "Tradizioni popolari abruzzesi." It contains fifty-two *novelle* or country tales, written down by Sig. Finamore from the lips of the narrators in eleven different places. To each is prefixed a notice of the locality, of the dialect, and of the variants to be found in other parts of Italy. This work forms a worthy complement to those of Comparetti and Pitro'. The author proposes to follow it up with three more volumes, giving country tales in verse, songs, and proverbs.

THE Rev. Dr. Badger has recently delivered a course of five lectures on his own travels in Palestine, at the school-room, West Bradley, Somerset. In the first lecture he described ancient Melita (Malta) and his voyage therefrom to Joppa (Yafa), and thence by the traditional Arimathea (Ramlah) and Emmaus (Einwäs) to Jerusalem. The second lecture was devoted to ancient and modern Jerusalem and the interesting Scriptural localities in its immediate neighbourhood. The third, the route to Jericho, the Jordan, the Dead Sea, and the Convent of Mâr Sâba. The fourth, Rachel's Tomb, Hebron, the Pools of Solomon, and Bethlehem. The fifth, the route from the Holy City to Bethel (Baitin), Shechem (Nâbulûs), Samaria (Subust), Jezreel, Nain, Mount Tabor, Tiberias, Cana of Galilee, and Nazareth, and from thence by Acca (St. John d'Acre), Tyre, and Sidon to Bairû. The lectures were illustrated by Newton and Co.'s patent phantasmagoria lantern and seventy-two slides, and were attended by a highly appreciative audience from the neighbouring towns and villages. We

venture to think that similar illustrated lectures on Bible scenes and history might be introduced with happy effect in many of our country parishes.

ORIGINAL VERSE.

IN MEMORIAM LORD FREDERICK CAVENDISH,
Foully Murdered in Ireland, May 6, 1882.

I LOVED thee, Cavendish! in cloistered halls
Our youthful steps consorted; afterward
Our ways were parted, but my heart kept guard
Over thee, friend, hearing thy firm footfalls,
Expectant till the hour thy country calls
To arduous honour, even to watch and ward
Beside her sacred person; nor too hard
The post for whom strong-souled no fear appals.
Ah! leal and gentle, unvaunting, kindly, pure!
A later Perceval! ah! lovely spirit,
A white ensign of amity thy hand
Bore to the poor mad Murderess! no cure
For frenzy-fire, a very goad to stir it!
In thy true heart she plunged the treacherous
brand!

Cold in thy coffin! and the spring is here!
Blasted in all the promise of thy prime!
With healthful sinews patient braced to climb
The loftiest heights of service! on the bier
Thy brow shows tranquil, as thy soul is clear!
Remembrance holds thee in thy youthful time,
Crowned patriot martyr by infernal crime!
Where thou hast fallen is a field of honour!
Justice and Peace to yon distracted isle
Love proffered, and she struck the felon blow;
Yet there is hope; Saul's demon mood was on her;
But sobered, shocked to find herself so vile,
Kneeling she weeps o'er whom she hath laid low.
The olive branch may rise a sheltering wood,
Baptised, dear hero, in thy sacred blood!
While arm-in-arm the sister isles may move,
Wearing twin roses, sunned in thy warm love.

RODEN NOEL.

OBITUARY.

DR. JOHN BROWN.

THE news of the death of the author of *Rab and his Friends* will come as a painful shock to a singularly wide circle of personal friends, and to the yet wider circle of readers, both in this country and abroad, who knew him only through his genial and delightful writings. Though Dr. Brown was an old man, and his health had been for many years feeble and uncertain, it seemed as if he had entered on a period of peaceful and productive evening quiet. He was relieved from the greater part of his professional duties, and had returned to literary work which had been long discontinued, preparing for the press the collected edition of his works recently issued, and writing a Preface to a series of calotype portraits to be shortly published—a task for which he was specially qualified by his interest in art and his comprehensive knowledge of the Scottish society of the last generation. A few days ago he caught cold. At first no danger was apprehended, but congestion of the lungs set in, his enfeebled frame speedily succumbed, and he passed from us on the morning of the 11th inst.

Dr. Brown was born at Biggar on September 22, 1810, the descendant of a long line of Secession clergymen who were well known and greatly respected in Scotland. His father removed to Edinburgh, where he was long the esteemed and eloquent minister of Broughton Place Church. The son was educated at the High School and University; and after serving an apprenticeship with Mr., afterwards Professor, Syme, his attached and life-long friend, he spent a year as an assistant surgeon at Chatham. There is an anecdote connected with this period which is worth preserving. Many years afterwards Dr. Brown met Charles Dickens for the first and, I think, the only time. The

conversation turned on nationalities, and Dickens said that he had been cured of any Cockney prejudice against Scotchmen which he might have had by the heroic conduct of a young Scotch surgeon which he had witnessed at Chatham during the cholera time. Strange to say, this young surgeon was none other than the friend to whom he was telling the story. Returning to Edinburgh in 1833, Dr. Brown graduated as M.D. and began to practise as a physician. His leisure was occupied with literature. The history of the touching little tale with which his name is always associated is a curious one. He had been asked to give a lecture to a country audience, the congregation of a clerical friend. He recalled a memory of his student days, and embodied it, no doubt with this and that touch of "added artistry," in a little story, which was written at speed through one brief midsummer night—much as we have been recently told Rossetti wrote his *Hand and Soul*—and read somewhat nervously and ineffectively to his rustic listeners, upon whom it fell strangely flat. It was only when published that the story obtained immediate recognition as one of the most perfect and pathetic of modern tales, going directly to the hearts of all classes of readers, and attaining a well-nigh unparalleled number of editions. Along with his kinsmen, Dr. Samuel Brown, the chemist, and Mr. John Taylor Brown, Dr. Brown was a contributor to the *North British Review*. Such of his articles as "A Jacobite Family," "Arthur Hallam," and the inimitable "Marjorie Fleming" were collected in 1858 and 1861 in the *Horae Subsecivae* volumes, along with various character-studies of medical worthies which first appeared in the *Edinburgh Medical Journal*; but one remarkable contribution to the *North British* is still to be found only in its columns—an able and eloquent review of the first volumes of *Modern Painters*, the first important public recognition which the work received.

Like Landor, Dr. Brown "loved first nature"—human nature—"and after nature art." Next in value to his studies of humanity and its environments are those which deal with the painter's reflections of them. Among such papers are the essays on Leech and Raeburn and the more fragmentary "Notes on Art" selected from the reviews of the Scottish Academy's exhibitions contributed to the *Witness* newspaper in 1846 at the request of Hugh Miller, its editor. They are full of vital and sympathetic insight, and are brightened by the playful fancy and genial humour which characterise all Dr. Brown's writings, shining, as in the works of all the truest and profoundest humorists, against a background of sadness, and never flippant or frivolous, for always

"The root of some grave, earnest thought is under-struck so rightly
As to justify the foliage and the waving flowers above."

They give little prominence to the technicalities of art, though their author was by no means ignorant of these, for he lived in close intimacy with many painters, had studied for at least a short time under J. W. Ewbank, R.S.A.; and his rough pen-and-ink sketches, like the two reproduced in *Our Dogs*, are full of perception and character. It was greatly to be desired that Dr. Brown should have given us a critical estimate of his friend the late Sir George Harvey, P.R.S.A., but his sense of loss on the artist's death was too profound and poignant to admit of this.

The writings of Dr. Brown were the spontaneous outcome of his nature, and their tenderness and sympathy, their insight and humour, were the characteristics of his own individuality. There was a strange and winning charm about him which made itself

constantly felt, and attracted to him all with whom he came into contact. In his prime he was a brilliant conversationalist; and even to those of us who knew him only in later life, and were permitted to spend many hours with him in the little smoking-room at the top of his house, the memory of these evenings, and of him who made them bright with his mirth and genial wisdom, will be preserved for ever as a treasured possession.

J. M. GRAY.

PARISH REGISTERS AND PUBLIC RECORDS.

Two parliamentary papers which have been recently issued deserve the attention of all antiquaries and literary students. The first is the Bill of Mr. W. Copeland Borlase for the preservation of parish registers; the second contains the rules laid down by the Master of the Rolls for the disposal of valuable documents. The provisions of Mr. Borlase's Bill are of a simple character, and they are based on an article on the subject which Mr. Taswell-Langmead contributed to the *Law Magazine and Review* and Mr. Borlase has now reprinted. They decree that every existing register which may have been kept in any parish prior to 1837 shall, after the passing of the Act, come under the control of the Master of the Rolls. All registers made and entered before 1813 are to be removed to the Record Office at once; those which bear date between 1813 and 1837 are to remain in the custody of their present guardians for twenty years longer. Numerous instances of the mutilation or destruction of these invaluable records of the pedigrees of peer and peasant have been mentioned in print. Mr. Borlase states from his personal knowledge that the register of one parish in his own county was discovered some time ago in a tailor's shop in a neighbouring town, and that another was carried away with the goods and chattels of a deceased incumbent and only restored in a damaged state. There is but one objection which can be brought against his proposals. They will prove fatal in many instances, we cannot but fear, to the prosecution of genealogical research by local antiquaries. The ACADEMY has recorded during the last few years several cases in which incumbents and other gentlemen with a taste for family history have reproduced the whole of, or selections from, church registers in the columns of parish magazines or in separate volumes. One of these transcripts, if we remember aright, related to a parish in the county which Mr. Borlase represents. This is the single flaw in the scheme, but it is a flaw which it will require great ingenuity to remedy.

Sir George Jessel has ordered, under the authority of the Public Record Office Act, 1877, that the documents of the various law courts and State departments shall be inspected by three officers of the Public Record Office, who are to sit in judgment on the documents and settle which of them are of a worthless character, unfit for preservation. The first officers appointed for this purpose are Mr. William Hardy, Deputy-Keeper of the Public Records, Mr. Joseph Redington, Assistant Keeper, and Mr. Luke Owen Pike, a senior clerk in the Record Office. They are to commence their duties by inspecting the documents of the superior courts of common law. One schedule at least of all papers to be disposed of must be submitted to the Master of the Rolls every year, and, when he has approved the schedule, it will be laid before Parliament. After the schedule has been submitted to Parliament for four weeks, the whole of these documents are to be effectually destroyed. Let us hope that these gentlemen will take every precaution against the destruction of any papers of historical or genealogical interest.

THE "ANTIGONE" AT TORONTO.

Trinity College, Toronto.

On two occasions in Easter week the "Antigone" of Sophocles was produced before crowded audiences at University College, Toronto. The selection was unquestionably ambitious, especially when the mask was absent to cover defects of facial expression; but the result justified the choice, and the success of the performance, the first ever attempted in Canada, cannot fail to increase the taste for classical studies by the insight thus given into the grand simplicity and exquisite pathos of the Greek drama.

The performance was strictly confined to members of the university, all the parts being taken by resident professors and students. Mr. Hutton, as Antigone, well sustained the principal character. The gradual triumph of the stronger will over the shrinking Ismene, and the supreme obligation of natural ties even over loyalty to the State, were finely brought out; but perhaps the greatest success was achieved in the last scene, where Antigone is led off the stage uttering the despairing protest, twice repeated—

την εὐσεβίαν σεβίσασα.

Creon, represented by a young graduate (Mr. Douglas Armour), showed genuine dramatic power in the rapid transition of feeling required of him—*e.g.*, the change from open defiance to consciousness of undefined dread in the dialogue with Teiresias, culminating in the confession—

ἀνάγκη δ' οὐχὶ δυσμαχίτην.

In the last death-scene a bold innovation was introduced, Haemon being carried in on a bier, instead of in the arms of Creon.

A genuine musical triumph was achieved in the adaptation of Mendelssohn's fine music written for the German to the original by Prof. Ramsay Wright. The music was given by a full orchestra, and the bursts of instrumental music at the critical parts of the dialogue were very effective. The intonation throughout the dialogue was clear and expressive; the choruses were less easily followed, owing to the necessity of strengthening the vocal force of fifteen by a large choir of undergraduates.

Dr. Pike did good service as stage-manager, and Mr. Vines led the chorus. Widespread interest was excited in the play throughout the city, and its success will do much to advance the cause of classical education.

C. W. E. BODY.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- CANAL, F. *Della Musica in Mantova. Notizie tratte principalmente dall' Archivio Gonzaga.* Verona: Drucker & Tedeschi. 5 fr.
- DOHME, R. *Karl Friedrich Schinkel. (Kunst u. Künstler.)* Leipzig: Seemann. 1 M. 50 Pf.
- ENTRE AMIS. *Par M. Edmond About, &c.* Paris: Dentu. 3 fr. 50 c.
- HIERTHES, L. *Wörterbuch d. schottischen Dialekts in den Werken v. W. Scott u. Burns.* Augsburg: Rieger. 3 M.
- JAHREBUCH der deutschen Shakespeare-Gesellschaft. Hrsg. v. F. A. Leo. 17. Jahrg. Weimar: Hirschke. 9 M.
- KRAUSS, F. *Shakespeare's Selbstbekenntnisse.* Weimar: Hirschke. 7 M.
- LANGKE, H. *Südbrasilien.* Berlin: Allgemeine Verlags-Agentur. 5 M.
- LEMONNIER, C. *Thérèse Monique.* Paris: Charpentier. 3 fr. 50 c.
- MERMET, E. *Annuaire de la Presse française 1882.* Paris. 12 fr.
- RICARD, Lacordaire. Paris: Pion. 3 fr. 50 c.
- RICHTHOFEN, F. *Führer v. China. Ergebnisse einiger Reisen u. darauf gegründeter Studien.* 2. Bd. Das nördl. China. Berlin: Reimer. 32 M.
- SINGIACOLA, G. *Saggio di uno Studio su Pietro Aretino.* Rome. 5 fr.

HISTORY.

- CODEx diplomaticus Silesiae. 11. Bd. Breslauer Stadtbuch. Breslau: Max. 7 M.
- GERBELIN, G. *Histoire des Milices provinciales (1688-1791).* Paris: Hachette. 5 fr.
- KALLERN, O. *Friedrich Barbarossa, die Glanzzeit d. deutschen Kaisertums im Mittelalter.* Halle: Waisenhaus. 4 M.

- LALORE, Ch. *Collection des principaux Cartulaires du Diocèse de Troyes. T. 6. Cartulaire de Montier-la-Celle.* Paris: Thorin. 12 fr.
- LE BON, A. *L'Angleterre et l'Emigration française de 1794 à 1801.* Paris: Pion. 7 fr. 50 c.
- MARCELLI, H. *Ungarns Geschichtsquellen im Zeitalter der Arpaden.* Berlin: Besser. 4 M. 60 Pf.
- MONUMENTA mediæ ævi historica res gestas Polonias illustrantia. Tom. VII. Krakau: Friedlein. 18 M.
- RIGNAULT, E. *Christophe de Beaumont, Archevêque de Paris.* Paris: Lecoffre. 12 fr.
- SEIGNOBOS, Ch. *Le Régime féodal en Bourgogne jusqu'en 1360.* Paris: Thorin. 7 fr. 50 c.

PHYSICAL SCIENCE AND PHILOSOPHY.

- AUS der Molecular-Welt. 2. Abdr. Heidelberg: Winter. 2 M. 80 Pf.
- BASTIAN, A. *Der Buddhismus in seiner Psychologie.* Berlin: Dümmler. 7 M. 50 Pf.
- DU BOIS-REYMOND, P. *Die allgemeine Functionentheorie.* 1. Thl. Tübingen: Laupp. 8 M.
- KRUCKENBERG, C. F. W. *Vergleichend-physiologische Studien.* 2. Reihe. 2. Abth. Heidelberg: Winter. 5 M.
- PRITZEL, G., u. C. JESSEN. *Die deutschen Völkernamen der Färsen.* 1. Hefte. Hannover: Cohen. 5 M. 75 Pf.
- TABELLEN u. DURCHSCHNITTE, geologische, üb. den grossen Gotthardtunnel. 7. Lfg. Zürich: Orell, Füssli & Co. 12 M.

PHILOLOGY.

- AMBROSOLI, S. *Breve Saggio di un Vocabolario italiano-islandese.* Como. 5 fr.
- ARISTIDIS QUINTILIANI de musica libri tres. Cum brevi annotatione etc. ed. A. Jannius. Berlin: Calvary. 6 M.
- GELDERER, K. *Studien zum Avesta.* 1. Hft. Strassburg: Triltscher. 5 M.
- JAHRESBERICHT, wissenschaftlicher, üb. die morgenländischen Studien im J. 1879, hrsg. v. E. Kuha u. A. Müller. Leipzig: Brockhaus. 5 M.
- MARIETTE-PACHA, A. *Les Mastabas de l'ancien Empire, p. p. G. Maspero.* 2e Livr. Paris: Vieweg. 12 fr. 50 c.
- SOCIN, A. *Die neuaramäische Dialekte v. Urmis bis Mosul.* Texte u. Uebersetzg. Tübingen: Laupp. 20 M.

CORRESPONDENCE.

WYCLIFFE'S PLACE IN HISTORY.

Bamf, Aylth, N.B.: May 10, 1882.

Mr. Bass Mullinger, in his review of Mr. Montagu Burrows' *Wyclif's Place in History* (ACADEMY, May 6), without directly challenging the writer's estimate of the great reformer, calls for further evidence on the point. Being myself entirely of the opinion that John Wycliffe holds a unique position in "his effect on our English theology and our religious life," I venture to call attention to a few facts. With respect to Wycliffe's influence on the English language I would speak with more caution, because, though he must have had some influence, I do not see any way of gauging it, and because in that field he had many coadjutors. In the latter part of the fourteenth and the early part of the fifteenth centuries the English language was putting forth such thick shoots in all directions that it would be hard to estimate the amount of influence attributable to any one man. But in relation to the religious movement connected with his name Wycliffe stands absolutely alone. What names of followers of his have lived down to the present day? Probably the only names known to the general reader are those of William Sawtre, John Badby, and Sir John Oldcastle, the last being known because he took up arms for freedom of conscience, the two former because they suffered at the stake; but neither of them left any personal mark on the thought of the age. Wycliffe had no coadjutor or follower of any eminence in the world of letters. Perhaps the most learned of his disciples were Philip Repington and John Purvey, the reviser of Wycliffe's translation of the Bible; but both of these recanted under pressure; Repington made his peace so completely with the Church authorities that he was made Bishop of Lincoln in 1405. We are thus left with two salient facts before us; one is Wycliffe, with his writings and his English Bible, and the other is his work, the enduring, undeniable effects of his teaching. I need not refer to the results of his teaching in Bohemia, except to point out that John Huss suffered for holding the pre-eminently Wycliffian doctrine of "Dominion," not for denying transubstantiation; on that point Huss was orthodox; he

died because he refused to submit his right of private judgment to the council, and because he ventured to assert that a bad priest was no priest, and a bad king no king. This side of Wycliffe's teaching, I may remark, played less part among the practically minded people of England; the great questions on which the struggles between the reformers and the Church party in England turned were four—namely, transubstantiation, auricular confession, image worship, and pilgrimages; with a fifth which comprehended all others—the question of the authority of the Church. On the first of these points Wycliffe's followers soon went beyond his teaching; he always held a real presence of some sort, and this it was that saved him from formal condemnation during his life. Sawtre, Badby, and Oldcastle suffered because they refused to admit that the consecrated host had ceased to be "materially" bread. This enables me to answer Mr. Mullinger's first question as to the distinctions between Wycliffe's teaching and that of his followers. There was progress and development on the part of the latter, but no introduction of any new principle, no new departure. In connexion with this I should say that the Socialist views supposed to have been developed by Wycliffe's successors out of his doctrines have no foundation, except in the insinuations of their enemies. Not only was no such charge ever proved against any Lollard; but no such charge was ever preferred against any one of them in all the voluminous proceedings on record. I speak down to the time of Henry V. Jack Straw and John Ball took their inspiration, not from John Wycliffe, but from William Langland, as may be seen by comparing Ball's utterances with "Piers Plowman." The attacks made in and out of Parliament on the possessions of the Church, or, in modern language, the movement for disendowment, was another thing. Of course the Lollards took the lead in this.

As to the extent of Wycliffe's following. During the reign of Richard II. the Lollards enjoyed a certain amount of tacit Court favour, and had their supporters in high life; under Henry IV. the aristocratic Lollards dwindled away; under Henry V. they vanished. In connexion with Oldcastle's rising we trace the names of only two knights beside himself, and about twice as many esquires. At Oxford the Lollards were strong down to the end of Henry IV.'s reign; this is proved by the obstinate resistance offered to Archbishop Arundel's measures, and by the frequent changes of academic officials as the two parties alternately predominated. But the strength of Lollardism, as of modern Nonconformity, lay in the middle classes of the towns. Out of the names of forty-seven persons noticed as implicated in Oldcastle's rising we have representatives of thirteen trades from fourteen counties besides Middlesex; the list also includes a considerable number of clergymen beneficed and unbeneficed, one Oxford scholar, and one ploughman. These were persons to whom pardons were granted (*Foedera*, ix. 120, 129, 170, 193). Of the actual numbers of those who rose at Oldcastle's call I can give no estimate; but the fact that men were found to come to London on a given day from every part of England from Yorkshire to Somerset proves that the Lollards were no paltry, insignificant set. In 1415 two Lollards were burnt in Smithfield—one was a baker, the other a skinner (*Chron. London; Foxe*).

As to the "actual circulation and real influence" of Wycliffe's version of the Bible, it is not easy to adduce evidence. I can suggest one line of investigation which might be worked out in various directions. Scriptural quotations are rare in Chaucer's earlier writings, but common in his later writings. I

have compared a certain number of these with the Wycliffite Bible. In many cases there was nothing distinctive, but in other cases there was an amount of verbal coincidence that left no doubt on my mind that the poet must have been familiar with Wycliffe's Bible—as, for instance, the references to 2 Cor. vi. 13 and 1 Tim. v. 6: Pardoner's Tale, ll. 60 and 85. This is the more remarkable as Chaucer was a man who had no sympathy with the Lollards, except in dislike of the friars.

One word as to the spelling of the Reformer's name. The name was distinctly territorial; he was one of the Wycliffes of Wycliffe, near Old Richmond, where the family remained long after his time. Among the many varying forms of the family name it seems best to take that which agrees with the territorial name, which is now fixed; to speak of the Wyclifs of Wycliffe seems absurd. J. H. RAMSAY.

PS.—I should have stated above that at the Council of Constance the proceedings against heresy were announced at the outset as directed against the teaching of John Wycliffe: St-Denys' *Charles VI.* v. 462, ed. Bellaguet.

THE MYSTERY AT TANYRALLT.

London: May 9, 1882.

A few weeks ago I picked up a copy of Prof. Aytoun's *Firmilian*, published by Messrs. Blackwood in 1854 as "a spasmodic tragedy by T. Percy Jones." It contains certain MS. annotations, an extract from which may be interesting to students of Shelley.

"There is a tinge of Shelley in the character of Firmilian, perhaps meant; the 'fond du caractère' is the same, egotism, lawlessness of mind, and excessive self-esteem in a restless state, with loose principles about women. . . . Shelley had a character at Oxford as a black sheep, who played dangerous practical jokes by electricity, &c., on the college acouts; higher game would have been unsafe. Soon after I came, he and little Hogg, of University College, his Pylades, were expelled for the joint concoction of a still-born infidel tract. Several years afterwards, he levanted from his creditors at Tremadoc, N. Wales, leaving the servants to answer them; and perpetrating with his own hands and pistol a humbug about his fear of assassination to show cause. His grandfather came to the rescue and paid his debts. But in the schedule he would not include £100 lent him by my uncle-in-law, Mr. Ellis Nanney, of Gwynfryn, defying the latter to produce any acknowledgment. "D—n him and the money," said the latter to me; 'the fellow knew I had no voucher—as if I should have asked for one from a neighbour and a gentleman' (as I thought him). He stated himself as under a temporary difficulty, and of course there the money was. But he utterly disclaimed it to Sir Bysse, his grandfather; to whom it was his cue to make the best story he could."

The writer of this note, whoever he may be, writes forty years at least after the date of the events narrated (the mysterious attempt at assassination took place February 26, 1813), and his evidence, at the best, is but "hearsay" from the lips of an irritated creditor. It was not "several years" after Shelley left Oxford that he stayed at Tremadoc. It was less than two years, for at the latter place he was still a minor. Again, there is no mention made in any biography of the fact here stated with such circumstance, that Shelley's grandfather paid his debts upon this occasion. From what we know of Sir Bysse it would seem extremely unlikely that he did anything of the kind; though he entertained, it is true, no such hatred of his grandson as of Timothy Shelley, his son.

Making every allowance, however, for lapses of memory, and for the prejudices of the writer, his statement concerning the debt to Mr. Nanney remains highly interesting.

It was while at Tanyrallt (in the house of Mr. Madocks) that Shelley exerted himself to repair the embankment at Tremadoc. Biographers express themselves at a loss to understand how our poet obtained the needful moneys for this generous enterprise. Thus Medwin writes:—

"I have no clue to discover in what manner he contrived to raise money for his subscription, and for the acts of charity here detailed. It must have been raised at some great sacrifice."

Mr. MacCarthy, again, a far more critical writer:—

"It is stated that Shelley headed the subscription list with one from himself for £500. This is scarcely credible, unless, indeed, it was understood that the subscription, like his rent, was not to be paid till he came of age."

Communism in matters pecuniary does not much simplify book-keeping, and Shelley's fiscal arrangements are often obscure. At Tremadoc he seems to have been so much involved as to give some colour to the statement circulated in the neighbourhood (and here repeated) that the "assassination" was a got-up hoax to furnish him with a pretext for escape. His letter to Mr. Hookham on the occasion is startling:

"My dear Sir,—I have just escaped an atrocious assassination. Oh! Send me £20 if you have it! You will perhaps hear of me no more."

Mr. Hookham sent £20, and the Shelleys, according to a letter from Harriet to that gentleman, "stayed till everything was ready for leaving the place, at the Solicitor-General of the county's house, who lived seven miles off." I do not know whether Carnarvonshire boasts any such an officer as a "Solicitor-General," but I suppose the gentleman referred to to have been Mr. Ellis Nanney, who was Sheriff of the county at least. There is a single reference to Mr. Nanney in Hogg's *Life* as having given some directions respecting windows at Tanyrallt which were broken in the fray. It was during this visit, perhaps, that Shelley borrowed the £100, and represented himself as "under a temporary difficulty."

ERNEST RADFORD.

TWO MISTAKES IN LITTRÉ'S "FRENCH DICTIONARY."

98 Ruebuck Road, Sheffield.

The supplemental volume of M. Littré's great work, although displaying the same amazing learning and industry as the four preceding volumes, contains several curious oversights, which are, no doubt, to be attributed to the writer's advanced age. Two of these errors seem to be of sufficient consequence to justify a reference to them in the *ACADEMY*.

Under the article *Clerc* in the Supplement, M. Littré remarks that it is singular that the English expression corresponding to *pas de clerc* is "clerical oversight," which (he imagines) can only mean an error committed by a clergyman, whereas in the French phrase the reference is to a mistake of a notary's or attorney's clerk. In the "Notes Tardives," on p. 375, M. Littré states that he is informed by "M. Ewilkchin, d'Oxford," that the term "clerical oversight" is to be explained by the fact that the art of printing in England had its beginning in a chapel at Westminster, whence the associations of printers are still called chapels, and retain all the names borrowed from the semi-clerical life. A "clerical oversight" is thus "an error committed by a compositor or proof-reader." It would seem that "M. Ewilkchin" is the Rev. G. W. Kitchen, but M. Littré must surely be mistaken in ascribing to that excellent scholar the authorship of this strange piece of information. Every educated Englishman

is aware that a "clerical oversight" ("clerical error" is the more usual expression) does not mean a printer's, but a writer's mistake, in which sense the origin of the phrase is obvious enough. It is a mistake to say that *pas de clerc* and "clerical oversight" are equivalent expressions. The sort of blunder denoted by *pas de clerc* can be committed in speech or action quite as well as in writing. One of M. Littré's own examples is "Ma langue a fait un pas de clerc." It seems possible that the original reference may have been something quite different from what M. Littré supposes.

The other mistake to which I wish to call attention relates to the word *châlet*. In the body of the Dictionary, M. Littré had mentioned approvingly the derivation of this word from the Latin *casa* or *castellum*. In the Supplement, however, he remarks that these derivations must be abandoned, and quotes the following sentence from a letter of M. Berthoud: "L'étymologie latine aurait donné *châlet*; cette faute de prononciation était insupportable à Rousseau; jamais on ne dit *châlet* en pays romand." Of course, the reading should be, "jamais on ne dit *châlet*." M. Littré afterwards became aware of this "clerical oversight," and in the article *Romand* in the Supplement he attempts to correct it. In so doing, he unfortunately makes another slip, and bids us "read *jamais* on ne dit *châlet* (and not *châlet*)," thus reiterating his original mistake, instead of rectifying it. M. Berthoud's remark appears decisive against the Latin etymologies proposed. M. Littré does not suggest any other derivation; it seems natural to think of a High-German equivalent of the O.-N. *skali*, but I am not aware that any such form can be produced. It may be noted that the earlier editions of the Dictionary of the Académie française give the word with the circumflex accent, and in English books it nearly always appears in this form. This, however, is a matter of course, as our printers rarely miss an opportunity of adorning a French vowel with an accent—for instance, they generally give us *Geneviève* with two acute accents, and it is only recently that they have learned to spell the name of M. Renan correctly.

HENRY BRADLEY.

EARLY SLAVONIAN SETTLEMENTS IN GREECE. London: May 8, 1882.

In reviewing M. Sathas' *Documents inédits relatifs à l'Histoire de la Grèce*, &c., in the ACADEMY of April 29, Mr. Boase sums up that author's arguments against Fallmayr's far-fetched, but now too wholly discredited, theory of a Slavonisation of the Peloponnesus between the late sixth and the early ninth century. But he does so in such a colourless way that readers who are not familiar with the original sources for the period, and who, like only too many Englishmen, may be ready to accept without question every would-be new light from the Continent, may be led to infer that Fallmayr's belief was bound up with the use or coinage of the verb *σλαβισθῶ* by Constantine Porphyrogenitus (*de Them.*, ed. Bonn, 53), or that there is some doubt as to whether *Σλαβος* has the same meaning as *Σκλάβος*—i.e., "Slavonian"—in Byzantine Greek.

The historical evidence from which Fallmayr argued the complete extirpation of the Hellenic aborigines by Slavonian intruders consists chiefly, but not exclusively, of the brief narrative of the reduction of the Slaves (*Σκλάβοι*) of Greece to the position of tributaries during the reign of Irene in Theophanes (ed. B., 707), and the much fuller story of their early settlements, their struggles with the cities that remained Greek, like Patras, and their final subjugation by Michael I. or Leo V., in Constantine's later work (*de Adm. Imp.*, chaps. xlix., l.),

where they figure as *Σκλάβοι*, *Σκλαβῆνοι*, and *Σκλαβησινοί*. All that can be certainly averred, from the glottological point of view, about the various *κ* and *θ* forms of the Slavonic name is that more Byzantine authors use the former than the latter. Here are a few instances of the employment of the two sets of forms when the same events are described by different writers.

The allies of the Bulgarian Zaberganes, over whom Belisarius won his very last victory under the walls of New Rome (in 558 or 559) are *Σκλάβοι* and *Σκλαβῆνοι* in John of Malala (ed. B., 490), and also in Theophanes (*sub anno* 551), but *Σθλαβῆνοι* in Cedrenus (ed. B., i. 677). The auxiliaries who accompanied the Avar "Chagan hateful to God" to the leaguer of the Imperial city in 626 are *Σκλάβοι* in the *Chronicon Paschale* (ed. B., i. 719-25), *Σκλάβοι* and *Σκλαβῆνοι* in Nicephorus Cyprianus (ed. B., 20, &c.), but *Σθλαβων* *πλήθη* in the metrical narrative of George of Pisidia (l. 409). The military colonists whom Justinian II. (Rhinometus) planted in Asia Minor as a barrier against the Saracens (to whose standards most of them straightway deserted) are *Σθλαβῆνοι* in the verse of Ephraemius (l. 1472), and *Σθλαβῆνοι* and *Σθλαβῆνοι* in the prose of Cedrenus (ed. B., i. 772, 773). Yet, in the other versions of the same story, Theophanes (ed. B., i. 559), Leo Grammaticus (ed. B., 163), Zonaras (ed. Migne, 1300), Nicephorus Cyprianus (ed. B., 41, 42) they are *Σκλάβοι*, *Σκλαβῆνοι*, or *Σκλαβῆνοι*. It would be too much even for the courage of a Continental partisan to contend that Nicephorus Bryennius, the son-in-law of the Emperor Alexius Comnenus, when writing of the events of his own time (the late eleventh century), would bring upon the scene skin-clad barbarians, "subject to the Avar conquerors" (who disappeared from the Balkan lands early in the seventh century); yet that historian uses the alternative *θ* form, *Σθλαβῆνοι* to describe the Slaves of Bulgaria in his own day (ed. B., 100-2).

A. R. FAIRFIELD.

THE INSCRIPTION AT THE DOG RIVER.

Oxford: May 17, 1882.

I would suggest for the word *sarati*, which occurs several times in the Dog River inscription published by Prof. Sayce in the last number of the ACADEMY, the translation "pontoon;" and I would connect it with the Aramaic *sarīthā*, a beam, which is the Targum word for *gorah*, 2 Kings vi. 5 (A.V., "stick"), and in other passages of the Old Testament.

A. NEUBAUER.

THE PALESTINE EXPLORATION "NAME LISTS."

Edinburgh: May 16, 1882.

I am sorry that it has been possible for Prof. Palmer to construe my remarks in the ACADEMY of May 6 as holding him in any way responsible for the defects of the Palestine *Name Lists*. I thought that I had quoted from his own Preface enough to show that the defects lay in the first collection of the names; while, by pointing out that fresh enquiry on the spot and the collation of Arabic sources were necessary, I clearly indicated that even the best scholar could not produce a thoroughly satisfactory result by mere redaction of the materials of the survey. It was obviously necessary that the lists should be published, whatever their defects, before this work of control began; and Prof. Palmer deserves all thanks for having undertaken and executed this task for which, as I was careful to point out, he has very special qualifications.

W. ROBERTSON SMITH.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, May 22, 2 p.m. Geographical: Anniversary Meeting.
2 p.m. Society of Arts: Cantor Lecture, "Botanical Illustration: Old and New," II., by Mr. J. Conyngnam.
TUESDAY, May 23, 3 p.m. Royal Institution: "Digestion," II., by Prof. Gamgee.
8 p.m. Society of Arts: "The Gold Fields of West Africa," by Capt. Cameron and Capt. Burton.
8 p.m. Civil Engineers: Discussion, "Corn-Mill Machinery."
8 p.m. Anthropological Institute: "Systems of Land Tenure in Different Countries," by Sir Bartle Frere.
WEDNESDAY, May 24, 3 p.m. Linnean: Anniversary Meeting.
8 p.m. Society of Arts: "English and Foreign Technical Education," by Mr. E. C. Robins.
8 p.m. Royal Society of Literature: "The Origin, Manners, Customs, Institutions, and Annihilation of the Aborigines of Australia," by Mr. T. Hensler Hutton.
8 p.m. Geological: "The Geology of Costa Rica," by Mr. G. Attwood, with an Appendix by Mr. W. H. Hudleston; "The Newer Pliocene Period in England," by Mr. S. V. Wood; "A Remarkable Dinosaurian Coracoid from the Wealden of Brook, in the Isle of Wight, preserved in the Woodwardian Museum of the University of Cambridge, probably referable to *Ornithomimus*," by Prof. H. Seeley; "The *Annelida tubicola* of the Wenlock Shales," by Mr. G. R. Vine.
8 p.m. Spelling Reform Association: Annual Meeting; Address by Prof. Sayce.
THURSDAY, May 25, 3 p.m. Royal Institution: "The Metals," by Prof. Dewar.
8 p.m. Society of Arts: "Recent Passages of Zulu-Kafir History," by Dr. R. J. Mann.
8 p.m. Telegraph Engineers: "The Organisation and Operation of the Field Telegraph Corps in the Transvaal, 1881," by Lieut. A. H. Bagnold.
8.30 p.m. Antiquaries.
FRIDAY, May 26, 8 p.m. Browning: "Bishop Blougram," by the Rev. Prof. Johnson; "Browning and the Arts—Music, Painting, Sculpture, Architecture, and Poetry," by Mr. W. Sharpe.
9 p.m. Royal Institution: "The Sacred Laws of the Hindus," by Sir Henry Maine.
SATURDAY, May 27, 3 p.m. Royal Institution: "Poetry and its Literary Forms," II., by Prof. D. Masson.

SCIENCE.

Studies in the Theory of Descent. By Dr. Aug. Weismann. Translated and Edited by Raphael Meldola. Part III. (Sampson Low.)

THE third instalment of Dr. Weismann's great work proves in some ways rather disappointing. Perhaps it may sound like a hopeless paradox to say that this is probably because it is the most interesting of all; yet such is really the true state of the case. It deals mainly with the transformation of the axolotl, a subject of far more general interest to biologists than the seasonal dimorphism of butterflies or the phyletic parallelism of metamorphic species. The consequence is, a dozen abstracts gave us the cream of Dr. Weismann's researches in this direction the moment they were first published in Germany; and now that we come to read them at first hand in English, they seem rather like a twice-told tale. To say the truth, too, the Freiburg Professor is afflicted with a very serious type of German long-windedness, which somewhat mars the effect of his delivery; while his schematism quite surpasses that of any other practical writer we have ever known. As everybody has heard, Dr. Weismann and Fräulein von Chauvin made a number of experiments upon axolotls in order to ascertain the nature of the curious fact observed in Paris that these normally perennibranchiate amphibians were capable, under certain circumstances, of losing their gills and assuming a true salamandrine form as Amblystomas. Their object was to discover whether this change was due to external conditions or to internal causes—proof of the latter point being equivalent to the establishment of the theory of an innate tendency towards development in a given direction, to the demolition of which Dr. Weismann has long devoted all his scientific energies. The facts indicated that almost all the larvae will complete their

metamorphosis into Amblystomas if submitted to the necessary treatment for changing aquatic into aerial respiration. It would be impossible to follow out Dr. Weismann's acute reasoning upon the facts in full; but he shows very good grounds for believing that the change is not really due to a progressive *salutis*, but to reversion towards an earlier, though higher, form. He supposes that the axolotl is descended from a parent Amblystoma, and that it has lost the habit of metamorphosis, and become once more perennibranchiate, not so much through the influence of the great lake of Mexico as through the extreme dryness of the Mexican plateau, which renders the region unfit for terrestrial amphibian life. This first hypothetical change is in itself an example of degenerative reversion, as it supposes the parental Amblystoma of Mexico to have reverted to an earlier and lower ancestral form, through which all caducibranchiate Urodela must of course have passed. At the same time, the reversion was not complete; the new Siredons bore one mark of their descent from a salamandrine type in the presence of an intermaxillary gland, which occurs in all the land amphibians, but in no Ichthyodea. But when these degenerate larval forms are brought to the moister climate of Europe, and subjected to special circumstances, they revert once more, this time upwards, to the later ancestral Amblystoma type. Owing, however, to the great constitutional disturbance thus set up, the Amblystomas so produced are infertile—a case strictly parallel to several of those noted by Mr. Darwin. It must be admitted that Dr. Weismann has proved his thesis with great ingenuity; and that his two new points, as to the intermaxillary gland and the dryness of the Mexican atmosphere—added since the German original was published—make the demonstration as nearly complete as in such a matter we can ever hope it to be. The only remaining experiment would consist in the attempt to breed perennibranchiate Siredons from North American Amblystomas. If this could only be done by the reverse process of keeping the larvae from performing their metamorphosis, the chain of evidence would be absolutely complete. Why does not Dr. Weismann try?

The second essay in the present instalment deals with the mechanical conception of nature, and is mainly in answer to von Hartmann and von Baer. The former has so few followers in England (if any) that serious refutation of his windy pseudo-philosophy is hardly necessary here. Dr. Weismann has an easy task of it. Von Baer stands on a very different platform; but even his defence of teleology in organisms is nothing more than a dogmatic statement, which can scarcely stand for a moment against the solid reasoning of the Darwinian school. Mr. Meldola has performed his part of the work in his usual learned and scholarly fashion, showing himself as much at home among amphibians as among butterflies, and has added several useful notes, bringing the original into closer relation with English thinking on the subject as exemplified by Mr. Spencer, Mr. Wallace, Prof. Ray Lankester, &c. A good Index to the entire treatise concludes the volume. GRANT ALLEN.

SUMIR AND ACCAD.

Munich.

ALREADY in the oldest cuneiform-written monuments of South Babylonia (e.g., in the short inscriptions of Ur-bagas published in *Western Asia Inscriptions*, i. 1) the kings of Ur ("Ur of the Chaldees," Gen. xi. 28) and other places call themselves "kings of Sumir and Accad." The language of these inscriptions is the same non-Semitic language also found in a great series of bilingual hymns and exorcisms—bilingual because a literal translation in the Semitic Babylonian-Assyrian is added by the copyists. A considerable number of these texts are given in *Western Asia Inscriptions*, iv. 1-30. The great French Assyriologist, Jules Oppert, was the first to conjecture the truth—viz., that Sumerian, and not Accadian, was the real name of the above-mentioned language; he showed that the ideographic representation of Sumir (not Accad) was a sign originally composed of *eme* (tongue) and *ku* (noble). Afterwards the late George Smith ingeniously anticipated the result now accepted by all Assyriologists, that Sumir was the southern, Accad the northern, part of Babylonia. A long time standing alone in this opinion, he did not live to see the full confirmation of his views by the convincing arguments since brought forward by Friedrich Delitzsch in the Appendix of the German translation of the Chaldaean Genesis (Leipzig, 1876), Eberhard Schrader (especially for Accad = North Babylonia) in his *Keilschriften und Geschichtsforschung* (Giessen, 1878), and myself in an article concluding this question by a repetition of all the former proofs and addition of new ones ("Zur ältesten Geographie Vorderasiens" in the *Ausland* of 1880, pp. 381 ff.).

Such was the state of things when, in 1878, François Lenormant, the celebrated founder of Sumerian philology, disclosed the existence of a new dialect of the Sumerian language (by him still erroneously called Accadian), in the German augmented edition of his book (*Die Magie der Chaldäer*, Jena, 1878, pp. 399 ff.). I think it necessary to give here an English translation of the whole passage:

"If the ideogram *eme-ku* [see above] really belongs to an earlier period, and is not merely an invention of the later Assyrians, then of course we have here simply a dialectal difference between the idioms of the Sumir and Accad (and not a difference of languages, as was maintained by M. Oppert, who thought Sumerian the language of the non-Semitic, Accadian that of the Semitic, population of Babylonia). For it is incontestable that different dialects were spoken by the pre-Semitic inhabitants of the basin of the Euphrates and Tigris. The lexicological tablets often contain words distinguished by special phonetic peculiarities from the common Sumerian [so I correct silently instead of Accadian]. [M. Lenormant cites here already, as instances, texts afterwards clearly shown by Dr. Haupt to be dialectal: *Western Asia Inscriptions*, ii., pl. 40 (trilingual tablet—viz., Accadian, Sumerian, Assyrian), and iv., pl. 10 (dialectal penitential psalm).] These are always marked by the addition of an ideogram, showing them to belong to a special dialect: *eme-sal*, which apparently means language of women."

By this important discovery, in connexion with some conjectures of Mr. Th. Pinches, of the British Museum (afterwards published in the *Proceedings* of the Society of Biblical Archaeology, 1881, January, pp. 43 ff.), Dr. Paul Haupt, a younger German Assyriologist, was led to a further conclusion necessarily derivable from it. The first impulse to it was given by new trilingual lists of the same sort as those cited already by M. Lenormant; these lists, since published in the fifth volume of *Western Asia Inscriptions*, were immediately recognised by Mr. Pinches as containing in the first column a special dialect of Sumerian.

Dr. Haupt, who was at that time in daily intercourse with Mr. Pinches at the British Museum, and saw the tablets before their publication, was thus able to give the first account of these dialectal peculiarities. He accomplished this task in an excellent little paper, "Ueber einen Dialekt der sumerischen Sprache," in the *Nachrichten der Göttinger gel. Gesellschaft der Wiss.*, 1880, pp. 513 ff., concluding with a list of those texts which are really written in the dialect, and show in accord with the trilingual lexicological tablets the same phonetic peculiarities. (This list can now be augmented by the following:—*Western Asia Inscriptions*, fourth volume, pl. 20, Nos. 1 and 3; 24, No. 3; 26, Nos. 1, 2, and 8; 28, No. 4; 30, No. 2. An important trilingual tablet, containing names of gods, &c., which was also overlooked by Dr. Haupt, is found in *Western Asia Inscriptions*, vol. ii., pl. 59.)

With the communication of this last notice begins, indeed, a new step in the history of Sumerian philology. It is true that we owe the knowledge and the proofs of the existence of the dialectal texts (to which the dialectal columns in the trilingual lexicological tablets were only the guides) exclusively to Dr. Haupt. But where different scholars are engaged in working out successively a new scientific discovery, it must never be forgotten that the last always has the easiest task, and produces the most perfect result, whereas the chief merit should be awarded to the first, who made the original discovery. The honour, therefore, of having discovered a second dialect in the pre-Semitic literature of Babylonia will always remain with M. Lenormant and Mr. Pinches.

The fact itself is of the greatest importance, not only for Assyriology, but also for the history of religion and civilisation, for Biblical studies, and for every department of Oriental learning. But it is first placed in its true light, and becomes useful for history and archaeology, by answering the question: Which of the two, Sumerian or Accadian, was the newly discovered dialect, called by the Babylonians *eme-sal*, or "language of women"? We now pass to this second part of our investigations. Before arriving at our results, we will provisionally call the one and main dialect, to which the non-Semitic system of cuneiform writing was originally adapted, the *eme-x*; the other, in which a great number of the ideograms were written phonetically, the *eme-sal* dialect.

The surest way of finding out the region in which either of these dialects was spoken is, of course, to trace the geographical names in the exorcisms, hymns, and psalms named above. Now we find with few exceptions in the *eme-sal* texts only North Babylonian towns and temples, especially Babel itself and Borsippa, Uruk (Erech) and Sippar, then Nippur, Nisinkarrak, Kalneh (Kul-unu), and others. Babel and Erech (it must be noted that Erech lies really in Accad or North Babylonia—as Prof. Delitzsch has shown, *Wo lag das Paradies*, pp. 134 and 200—in spite of the neighbourhood of Ur and Eridu) occur most frequently, and so play a chief part in them; while in the exorcisms of the *eme-x* texts, in which geographical names are of rarer occurrence, Eridu (beside Ur the most important capital of South Babylonia) is mentioned on almost every page. It is also of great importance that only in the *eme-x* texts do we find the word *apsa*, "ocean, depth of the sea," and likewise the expression *pi narditi*, "mouth of the streams" (the Euphrates and Tigris), again pointing to South Babylonia (the region adjacent to the Persian Gulf). The *shad Makkan*, a hill in South Babylonia, is likewise met with in an *eme-x* text—viz., *Western Asia Inscriptions*, 13, 16; while another, but North Babylonian, hill, *Sabu*, is called in a text of the same *eme-x*, "a hill, a remote place" (*Western Asia*

Inscriptions, 14, $\frac{3}{4}$, and $\frac{1}{2}$, so not involving a contradiction. This first series of proofs is alone decisive in favour of the identification of the eme-x with Sumerian or South Babylonian, and of the newly discovered eme-sal with Accadian or North Babylonian. The mention of Ur in an eme-sal hymn, *Western Asia Inscriptions*, 4, pl. 9, and the occurrence of Babel in some passages of the eme-x texts, cannot overthrow this result, because, in the first, the Moon-god Sin, the favourite deity of Ur, and known and honoured as such throughout Babylonia, in the other Mar'dug, or Merodach, as the national deity of Babel, are invoked or mentioned by the writer (cf. *Western Asia Inscriptions*, 4, 12, l. 13; and 29, l. 21a, these two texts being, besides, of rather late origin).

A second series of arguments for the above identification is of a philological nature, and will therefore only be alluded to here. A lucky accident has preserved for us several non-Semitic inscriptions of the oldest kings and viceroys of Ur and Eridu; and the language of these short but important documents possesses dialectal peculiarities, not of the eme-sal, but, on the contrary, of the common or eme-x dialect of the old agglutinative language spoken in Babylonia. The most striking example is the name of Eridu itself, which is in the eme-sal dialect Uru-zib-ba; in the eme-x, and likewise in these inscriptions, Uru-dug-ga. This, indeed, is a conclusive proof of the correctness of our proposition: eme-x = South Babylonian or Sumerian.

A third evidence, lastly, lies in the agreement between the term "language of the women" (eme-sal) and the term established by Messrs. Oppert and Pinches for the Accadian "language of the servants" (eme-lukh, Me-lukha), while, on the other side, the long-known ideogrammatical term for Sumir means "language of the lords" (eme-ku). If the eme-sal dialect were identical with the South Babylonian or Sumerian, it would be quite unintelligible that the language of women and that of the lords should both be used in opposition to the language of the servants. Everybody will here be reminded of the similar relation in the Indian dramas, where Prakrit is spoken by the women and the servants, while Sanskrit is the language of the kings and Brahmanical priests. The same antithesis occurs, if the eme-sal, as has already been proved by other arguments, is identical with Accadian or North Babylonian.

We cannot conclude this paper without touching briefly on the hasty conclusions of Dr. Haupt (in his *Keilschrifttexte*) and of Prof. Friedrich Delitzsch (*Wo lag das Paradies*), who both see in the eme-sal the Sumerian, only because of some imaginary peculiarities of the eme-sal dialect in the names Sumir and its older synonym Kingi (also called Kami), and some other inadequate reasons, refutable in two words. On the other side, the names of Babel, Din-tir ("tree of life") and Kadingirra ("gate of God"), are no evidence for peculiarities of the eme-x dialect, because "life" is in the eme-x texts really *til*, not *tin* (cf. *Western Asia Inscriptions*, 2, 17, 42c, and other places), and because the latter can as well be transcribed Kadimirra as Kadingirra.

In conclusion, I think it very significant that the Babylonian towns, known to the early Hebrews according to the oldest sources (the so-called Jehovist)—viz., Babel, Erech, Accad, and Kalneh (Gen. x. 10)—are all Accadian or North Babylonian; and that the penitential psalms of the old Babylonians, so remarkable and so anomalous in early polytheistic literatures, are also written in the same North Babylonian or Accadian dialect—that is, the eme-sal. Who would not see here, with me, the oldest Semitic influence on the pre-

Semitic civilisation of Chaldaea, an influence so often denied altogether by Assyrian scholars? FRITZ HOMMEL.

In one small particular I must correct this interesting communication of Dr. Hommel. The first to point out the existence of two Accadian dialects was myself in 1874 (*Transactions of the Society of Biblical Archaeology*, iii., 2, p. 466). But the first to place the fact on a solid historical ground was Prof. Lenormant, who, with his usual penetration and brilliant powers of combination, saw its connexion with "the language of women," to which Prof. Friedrich Delitzsch had drawn attention in his *Assyrische Lesestücke*. A. H. SAYCE.

SCIENCE NOTES.

Catalogue of Fossil Foraminifera.—The Trustees of the British Museum have just issued an exceedingly useful Catalogue of the fossil Foraminifera in the Natural History Museum at South Kensington. This Catalogue, forming a volume of 100 pages, has been prepared by Prof. Rupert Jones, late of the Royal Military College, Sandhurst. In addition to an inventory of the collection, there is an introductory chapter giving the characters of the group and describing the structure and mode of growth of the recent forms. At the end of the Catalogue a Supplement contains remarks on some of the more important groups of the Foraminifera, with critical notes on nomenclature.

At the meeting of the Royal Society of Edinburgh on May 15, a paper was read from Capt. Tizard and Mr. John Murray on "The Exploration of the Faroë Channel, during the summer of 1880, in H.M. hired ship *Knight Errant*," with sixteen subsidiary reports by various scientific men. The capital result of the expedition was the discovery, in accordance with anticipation, of a ridge dividing the warm and cold areas in this channel. In the warm area sixty-four animals were found, in the cold area forty-nine; but only three of these were common to both. Altogether, the dredgings yielded sixteen new species and one new genus, and a great many facts with regard to the distribution of marine life. The dividing ridge is believed to be an ancient moraine. It was announced that the Government had set apart the *Triton*, again under the command of Capt. Tizard, to continue the investigations during two months of the present summer.

AMONG Messrs. Smith, Elder and Co.'s announcements is the first volume of a work on *Human Morphology*, by Mr. H. A. Reeves, of the London and other hospitals. The author has been a practical anatomical teacher of many years' experience, and those who have seen the proof-sheets speak very highly of the work. Two more volumes will complete the book, and all will be profusely illustrated. A work containing new views on diseases of the breast, by the same author, will also shortly be issued.

PHILOLOGY NOTES.

IN correction of an announcement that appeared in the ACADEMY of May 9, we are asked by Mr. W. A. Clouston to state that his reprint of Sir W. Ouseley's *Bakhtyar-Nama* will not comprise the Persian text, but only the English translation, supplemented by notes on variant versions of the tales, and an introductory essay on Oriental fiction. The work will not be published, but issued privately to subscribers. The edition will be limited to 300 copies, of which one-half have already been taken up; thirty copies (numbered) will also be printed on hand-made paper.

PROF. ZUPITZA has begun a useful series of cheap Anglo-Saxon and Early-English texts for use in colleges and schools. The first of these is chaps. i.-v. of the Anglo-Saxon version of St. Mark's Gospel, and chap. ii. of St. Luke, with a glossary; the second, Chaucer's "Prolog" to "The Book of the Tales of Caunterbury," mainly from the Ellesmere MS., and with collations from ten other MSS. Some of the editorial changes of the Ellesmere forms grieve English eyes: "this relikes," l. 70, for the plural "these relikes" of the three best MSS., "we wer" for the best manuscripts' "we were," are surely needless; and if the MS. final *de* of "hadde" is left in l. 109,

"A not heed hadde he with a broun visage," why should it be cut out of l. 349, and appear as

"Ful many a fat partrich had he in muwe"?

The difficulty of "seint" or "seinte" Loy, formerly discussed in our columns, is solved by reading "seintē" both with Loy, l. 120, and "Peter," l. 697. This is no doubt preferable to the reading "seint." On a few other slight points we should differ from the learned editor, but on the whole the text is admirably edited, and worthy of Prof. Zupitza's high reputation.

THE *Monatsschrift für Geschichte und Wissenschaft des Judenthums* for February-May contains articles on the *dénouement* of the Book of Esther by Horowitz, and on the Song of Deborah by Graetz (both worth reading), also on the Agada of the Tannaites ("repeaters" and continuators of the tradition) by Bacher, and on Grünbaum's Jewish-German Christomathy, vol. i., by Perles.

MEETINGS OF SOCIETIES.

CAMBRIDGE ANTIQUARIAN SOCIETY.—(Monday, May 8.)

PROF. BABINGTON in the Chair.—On behalf of the Mayor of Cambridge, two yellow vases (five and a-quarter inches and five and one-eighth inches high) were exhibited, that had been found during excavations in King Street last July, at the depth of nine feet; they probably belong to the latter part of the fifteenth century, and are notable for the unusual perfection of the glaze.—Prof. J. E. B. Mayor, in the course of some remarks on "A Marsupial in Cambridge in 1700," said: "In a note on Lucian's *Vera Historia*, l. 24, Moïse du Soul (Solanus, as he called himself; Soulius, as he is also called by Reitz and Gesner) tells us that a live marsupial was exhibited here in 1700. He also cites Aelian, *De Natura Animalium*, i. 17, where the 'sea-dog,' *κύναι θαλάττιαι*, is said to give shelter to her whelps when danger approaches. Jacobs cites various authorities, the chief of which is Ambrose, *Hexameron*, v., § 7. Add Basil, hom. 7 in *Hexaem.*, § 2 (l. 64b). These describe, e.g., dolphins and seals as marsupial. Passing from the spectacle to the spectator, du Soul, I find that he is unknown to almost all biographers. Meagre notices in Haag, *La France protestante*, and in Nichols' *Lit. Anecd.* iv. 286, are the only voices of the *vates sacer* to do him justice. He was grandson of Paul du Soul of Tours, Rector of the Academy of Saumur in 1657 and 1661. He fled from persecution; was in Cambridge (possibly drawn by the fame of Bentley) in 1700; A. M. per regias litteras 1701 (the year when Bentley was Vice-Chancellor); in 1702 a dissertation from his pen on the style of the New Testament was inserted in the *Synagoga* of Rhenferd; in February 1708 he published at Cambridge a specimen of an edition of Lucian; in 1720 he sent his collections for Lucian to the Wetsteins; in 1722-23 we find him at the Hague; in 1722 he published at Amsterdam a French translation of Pridaux' *Connexion*; after the death of Augustine Bryan, of Trinity, he was engaged by Tonson to complete his edition of Plutarch's *Lives* (London, 1724-29, five volumes, quarto); at that time he was living in the country. He lived to 1733, or beyond that year. He has

many allusions to events and persons and manners of the day: the *dragonnades*; a learned Syrian traveller, Theocchari Dadichi, at the Hague at the end of 1722; John Ernest Schott, a soldier who had served under Charles Gustavus of Sweden (1654-60), was born March 12, 1698, and died in February 1723, having been a pensioner for more than fifty years, and walking to the last from Riswijk to the Hague every Sunday to attend the Lutheran church: John Laughton, librarian of Trinity; James Upton; Richard Mead; William Sherlock; John Law of Lauriston; John Asgill; Ezekiel Spanhelm; William Lloyd, Bishop of Worcester; Thomas Ison, the Maskelyne of the day, who contrived a wooden head that would answer questions put to it in any language; the custom of drinking healths, *à propos* of a sobolion *πορτολιν* *σοι τῆς θεοτόκου Μαρίας*; hour-glasses in pulpits; men employed as ladies' maids, a fashion introduced by that disgrace of the age, Christina of Sweden; Swiss porters; pilgrims to the Holy Land tattooed with the Holy Sepulchre, the crucifix, &c.; dumb-bells used by leapers in Scotland; magical virtue ascribed to the fat of bodies hung on the gallows; a butterfly giving signs of life seven days after losing its head."—Mr. Griffith exhibited a series of rude pottery rings of two distinct types, found near the river at Harston and Barrington, which appeared to belong to the Roman period, and which he suggested might have been intended for sinking nets. He compared them with rings of the same two types found in the Swiss lake dwellings, which have been supposed to be stands for round-bottomed pottery vessels. Of these rings Mr. Lewis exhibited four which he had brought with other pottery fished up from the Lakes of Bienné and Neuchâtel.—Mr. Jenkinson gave some account of the discoveries made at Giron in September last. The traces of the Roman period had culminated in a rubbish-pit, which contained below broken urns of Roman fabric several fragments of sculpture in colite. He exhibited a lion's head, about the size of life, which showed good work, and which, in spite of pieces knocked off the nose, still looked not unimposing; and the *torso* of a military figure that had stood about four feet high; the broad collar, the belt, the close-fitting coat, apparently of metal, and a short kilt-like garment peeping from under it were clearly visible; one arm had been raised. These features showed a certain similarity with those of the bronze statuette found at Earith in 1826, and published by this society in 1870 (see *Communications*, vol. iv.). Large numbers of Saxon urns had continued to occur, a diagram showing upwards of seventy in an area fifty feet square. One had been made with a square piece of glass in the bottom, for what purpose was not known; a similar one, but smaller, had been procured from Haslingfield. Another had the ubiquitous *svastika* stamped in plain globular punchmarks on the bottom externally; the singular position assigned to this mark, which had not otherwise been observed among the forms of ornamentation occurring on this pottery, seemed to show that it had some special significance. Three spindle-whorls, one of stone and two of bone, two faceted crystal beads, shivered in the fire, were found; and an incomprehensible implement of bone, consisting of two narrow pieces an inch and a-half long, held parallel and six inches apart by a broad brace behind and two narrow ones in front, rigidity being secured by two rivets at either end. The two pieces first mentioned had each two deep notches on their inner edge, the lower of which notches was continuous in outline with a shallow depression cut in the edge of the braces. More beads and brooches had been found; and also a bronze basin, of the usual Saxon type, in company with a bronze-hooped pail; these lay on either side of a body. The cemetery appeared now to have been completely explored; and, although a certain poverty was observable among the objects found as compared with those from cemeteries at Barrington and elsewhere, what there was had been investigated under unusually favourable circumstances. Had it been necessary to carry away at the time all that was found, a comparatively small number of these interesting urns would have survived the journey.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, May 9.)
GEN. PITT-RIVERS, President, in the Chair.—
Mr. G. M. Atkinson made some remarks upon a

palaeolithic implement found eighteen feet below the bed of the Thames at Chelsea, and exhibited by Mr. Lambton Young, and upon a jet ornament from Garvaghy, Co. Londonderry, exhibited by Mr. A. G. Geoghegan.—Mr. Worthington G. Smith exhibited a series of large palaeolithic implements recently discovered.—Dr. Beddoe read a paper on "The Evidence of Surnames as to Ethnological Changes in England."—The discussion was sustained by Messrs. Hyde Clarke, Holt, Park Harrison, Prideaux, Atkinson, C. Roberts, and the Chairman.—In a paper on the survival of early racial features, Mr. J. P. Harrison showed, from measurements derived from ancient skulls and tracings from plates in the *Crania Britannica*, that the facial skeleton of the men of the Bronze period in this country differed essentially from that of the Saxons (1) in the greater prominence of their brow ridges, (2) the sharp projection of the nasal bones, (3) the length of the face, and (4) a more pointed chin. Now, a long, but not narrow, face, prominent brows, a high-bridged nose, and a fine chin, accompanied by a stature above the average, fair hair and eyes, and thin lips, characterise a large part of the population of the three kingdoms at the present day. And another equally well-defined type is also seen among us. Its distinctive features are a smooth brow, a straight or slightly incurved nose, ending in a bulb, a rounded face, a heavy chin, moulded lips, light hair and eyes, a stature about the average, with more or less substance. Mr. Harrison said it could not be doubted that living subjects, possessing respectively all these peculiarities, represent the two races above alluded to. The first, considered by the late Dr. Rolleston to be Cymric, would appear to include Danish, Belgic, and, perhaps, Anglian tribal varieties; the second, Saxons, Franks, and Teutons generally. Early Danish and Belgic skulls differ from German in like manner.—Dr. Beddoe, Prof. Thane, Mr. Atkinson, and the President joined in the discussion.

SOCIETY OF ANTIQUARIES.—(Thursday, May 11.)

A. W. FRANKS, ESQ., in the Chair.—The Rev. W. F. Craeny, of Norwich, exhibited a collection of rubbings of monumental brasses from the Low Countries and Germany. Some of these were of considerable size, and in both design and workmanship much more elaborate than English brasses. In two large fourteenth-century double brasses—one of two bishops, and the other of two knights—from the Museum at Brussels the Gothic canopies and the shafts supporting them are filled with figures of saints, and below is a curious series of groups representing the abduction of a lady by savage men. At Bruges Cathedral, Jovis Munter and his wife (fifteenth century) are represented in winding sheets, with the cross of absolution on the breast, not standing on the ground, but as if ascending. In many—as, for example, the fifteenth-century brass of the lord of Gerlichs, and another, late in the sixteenth century, to the Spanish family of de Puebla—the head is supported by a pillow, though the body is not represented as lying, but as standing on a pavement. Another brass shows a professor of the latter half of the fifteenth century giving a lecture to his pupils, who are diligently occupied in taking notes. The monument of an abbot, from a church near Königsdorf, has a mitre of an unusual shape, the peaks being very low and broad. There were two or three specimens of a rectangular brass frame enclosing a coat of arms. One of these frames had an inscription round it on a flowing band, and, in the spaces formed by the curves, scenes of human life from the cradle to the grave. The collection was a most remarkable one, both from the beauty of the brasses themselves and the trouble taken in procuring the rubbings.

NEW SHAKSPEARE SOCIETY.—(Friday, May 12.)

F. J. FURNIVALL, ESQ., Director, in the Chair.—(1) A paper was read by the Rev. W. A. Harrison on "The Juice of Cursed Hebona" ("Hamlet," I. v. 62), which he described as being complementary to that by Dr. Brinsley Nicholson on the same subject. Premising that the poison intended must be the same as Marlowe's "Juice of Hebon" ("Jew of Malta," III. iv.), he pointed out that the yew is called Hebon by Spenser and by other writers of

Shakspeare's age; that, in its various forms of Eben, Eiben, Iben, &c., this tree is so named in no less than five different European languages. He showed by citations from medical authorities, both of ancient and of modern times, that the juice of the yew is a rapidly fatal poison; next, that the symptoms attendant upon yew poisoning correspond in a very remarkable manner with those which follow the bites of poisonous snakes; and, lastly, that no other known poison but the yew produces the "lazar-like" ulcerations on the body upon which Shakspeare, in this passage, lays such stress.—Mr. Furnivall said that Mr. Harrison had produced most important medical testimony on the point, and characterised the paper as "triumphantly conclusive" as regards the meaning of Hebona.—Dr. Nicholson thought that, if we continued our researches, we should find that Shakspeare, in describing the effects of the poison on the elder Hamlet, was quoting from some old medical treatise, as he quotes Holinshed and others on matters of history.—Miss Latham thought that we might find some information in witch-lore, and quoted "Slips of yew, slivered I' the moon's eclipse," &c.—(2) A paper on Macbeth by Mr. J. C. Gibson, of the Glasgow Monday Shakspeare Club, was also read.

ROYAL ASIATIC SOCIETY.—(Anniversary Meeting, Monday, May 15.)

SIR EDWARD COLEBROOKE, President, in the Chair.—The following were elected as the council and officers of the ensuing year:—Sir Bartle Frere, president; Sir H. C. Rawlinson, director; Sir E. C. Bayley, Sir E. Colebrooke, Sir Richard Temple, Col. Yule, vice-presidents; Sir Barrow Ellis, J. Fergusson, A. Grote, Col. Haig, H. C. Kay, Col. Keating, Lieut.-Col. Lewin, J. W. McCrindle, Gen. MacLagan, H. Morris, Sir Lewis Pelly, Sir W. Robinson, Lord Arthur Russell, Lord Stanley of Alderley, T. H. Thornton, council; E. Thomas, treasurer; W. S. W. Vaux, H. F. W. Holt, secretaries; R. N. Cust, hon. secretary.—The Secretary, Mr. Vaux, read the Report of the Council, which stated that fifty-five new members had been elected during the past year; and, at the same time, gave brief biographies of deceased members and of others distinguished for various Oriental researches, including those of Prince Frederic of Schleswig-Holstein, Sir Erskine Perry, Profs. Benfey, Dowson, and Gregorief, and Messrs. Muir, Kraff, Bramsen, and Nain Singh. A notice was also added of the progress of Oriental studies since the last anniversary.

FINE ART.

THE ROYAL ACADEMY.

(Third Notice.)

A WORTHY pendant to Mr. Herkomer's portrait of the "Master of Trinity" is Mr. Holl's very powerful presentation of the late "Capt. A. M. Sim" (260), a face old and wrinkled, but full of strength and decision, a fearless old "salt," with that keen outlook which is so characteristic of the sailor and was so well seized by Mr. Millais in his portrait of Capt. Trelawny. This is the most striking of his many fine portraits this year, which are all distinguished by their serious study of character no less than by their artistic qualities. Mr. Holl is not satisfied with catching an expression, and does not attempt to advertise himself. He gives, as far as he is able, the man he paints, and refuses to draw attention to his own skill as a colourist or executant. Notwithstanding, there is no artist who pays more attention to detail. He manages to get not only expression of the figure, but beauty of hue out of the folds of the ugly modern coat; and there is no one who draws and paints hands more carefully and characteristically. His portrait of "Sir Arthur Hobhouse" (466) is no solitary example of his devotion to his sitter and thoroughness of work, but it is a good instance of both. Nor do we think that anyone excels him in the solidity and truth of his flesh-painting. His portrait of "Mr. Robert Few" (150) is remarkable for the transparency of its fair com-

plexion. In his "Sir Frederick Roberts" (223) he has given us the warrior bronzed with the Afghan sun, and the effect is perhaps more truthful than pleasant; but it is what he wanted. Of Mr. Holl's remaining portraits we prefer that of "Vice-Chancellor Sir James Bacon" (269), which is grandly and delicately modelled; but his "Viscount Cranbrook" (1450) and "Sir Charles Herries" (1470) are studied and painted with equal care. We hope that Mr. Holl is not going to leave off painting those scenes from humble life which, if too constantly sad, were so full of serious thought and true sympathy; but, if he does, it will only be to take up a position in the first rank of portrait painters. His principal faults seem to us to be that he represents his sitters, not with villainous faces as one too violent critic avers, but generally with unhappy and uncomfortable ones; a sense of anxiety seems to oppress them mentally and physically; they too often seem suffering from colds in the head or indigestion. Of Mr. Oulless less need be said; he has won his reputation by portraits, and those here show no falling off. His portrait of "Sir F. Roberts" (23) we prefer to that by Mr. Holl, and those of "Mr. Norman" (122) and "Mr. Stephen Balli" (446) are life-like and individual. The same praise may be given to the thoughtful head of "Prof. Monier Williams" (1498), but the flesh, never very pleasant in Mr. Oulless' portraits, is less so even than usual. Of the other portraits we may mention Mr. Alma Tadema's solitary contribution to this exhibition, representing "Mr. Whichcord" seated in the Presidential Chair of the R.I.B.A. (181), which is no doubt an excellent likeness, and shows much ingenuity in design, but is rather perhaps a gallant struggle with difficulties than a triumph over them. Of Mr. Wells the less said of his large portrait group of "Friends at Yewden" (261) perhaps the better, but his "Ethel" (83) has a sweet face. To M. Fantin, in a year which is remarkable for the absence of fine portraits of the fair sex, we owe one at least, "Mdlle. E. C. C." (588), which is distinguished by the soft harmony of its colour and fine drawing no less than by its force of character. Probably "La Brodeuse" (94) is a portrait also, and, at all events, it is convenient to mention it here; the action of the hands, the beautiful painting of the shadowed face, the perfection of its tone, are alike admirable. The remaining portraits, and, indeed, some we have mentioned with praise, are but tentative and indecisive efforts compared with these. Not the least pleasant are "Mrs. Charles Holland," by Mr. Wirgman, and Mr. H. R. Macbeth's "Mary." The latter is a picture which, for the beauty of its colour, no less than for its grace and expression, deserves special mention.

The pictures of M. Fantin and those of several other foreign masters here contrast forcibly with English work in general by their complete ease. The process of composition and even execution is only too visible in most English work. Such a masterly painting in many respects as Mr. Millais' "Dorothy Thorpe" is suggestive of after-thought in the accessories. The head is put in firmly and at once, but the rest is too plainly added, and the whole composition is but a clever make up of separate finely painted studies. With M. Fantin a picture is a complete working out of one idea without hesitation or change. To some the result may be pleasing, to others not so; but there is no question as to whether one part is in harmony with the other, no feeling that it might be improved. It stands or falls as a whole. This is true even of such work as M. Munkácsy's "Avant la Fête du Papa" (64), in which nothing is clearly drawn or made out. The picture is a mere series of indefinite patches of colour arranged as by miracle so as to produce a vivid impression of a modern room filled with figures and furniture. Whether the

artist had an exact conception of all the details of the scene before he painted it may be doubted. That he added here and altered there is more than probable, but he worked out a showy scheme of colour with forcible contrasts of light and shade; each touch is added with science, and he knew exactly when to stop. The result is a piece of accomplished cabinet scene-painting, with no interest in the figures certainly, and more "bravura" than refinement; but there is no sense of indeterminateness or incompleteness; it is a thorough success of a kind in which failure would have been chaos. It would be difficult to find a greater contrast to M. Munkácsy than M. van Haanen, who draws with great beauty and delicacy, and forces neither his lights nor his shades, whose colour is clear and pure, and whose composition, whether of few or many objects, is managed with such subtlety that nothing seems to have been placed in any particular position for any particular purpose of the artist. Yet how crowded, without confusion, is his "Venetian Sartoria," with its lively girls enjoying their lunch while one reads a letter aloud. What gentle fun and mischief there is in the pretty faces, what dawning distrust, if not anger, in the matron. Instead of the light being carefully trained, so to speak, to fall only where it is wanted (as in Munkácsy's picture), it is free as nature, illuminating everything, from the girls' hair to the corners under the table. Ribbands, snippings, chair and stools and stuffs, cups and saucers—all the disorder of a scrambling meal in a busy work-room is represented to the life with an art equal to every occasion and never obtruding its presence. The girls are delightful; some, as she who is sitting on the table and she who is reading the letter, beautiful; but all full of spirit, without a tinge either of vulgarity or gentility. Nature's ladies some of them, but all bright, graceful, and unaffected. It would seem as though a comparison was intended to be forced by the juxtaposition of Mr. Wood's "Bargaining for an Old Master" (182), a picture so like in style that one scarcely needs to be told that the new Associate has learnt much from M. van Haanen. He has not yet the ease or finish nor the refinement of his master, but this picture and "A Venetian Fan-seller" (526) show that the Academicians were not wrong in enlisting such a strong recruit. The figures in the former are not very pleasing and not very humorous, but they have character; while the painting of the stall, with its heterogeneous assemblage of objects, from a copper stewpan to a *bambino* in glass case, is very clever. In the latter the colour is not pleasant all through; there is crudity in the girl's costume on the right; but the group on the left is admirable. A work similar in class to these, which deals with a somewhat hackneyed subject in a manner fresh and interesting, is Mr. Burgess' "Letter-writer" (294), in which a pretty girl is apparently taking counsel in public of her female friends as to the answer to be sent to the letter in her hand, while a young Spaniard—probably a rival to the lady's correspondent—is watching anxiously, and not with much pleasure, the result of the parliament. It is an excellent little comedy; and the Spanish character seems to us to be admirably caught. As true to Italy as this to Spain appears Mr. Frank Topham's "Content" (58), with its admirably drawn figures and luminous air.

There are many delightful glimpses of foreign life besides these—pictures which are as good as a momentary trip abroad, bringing back to us what we have seen and (perhaps still better in a picture) foreshadowing future holiday experiences. We know at least one artist who objects to the painting of scenes from any foreign land, on the score that he never saw a picture by a foreigner of English in their native

country which was satisfactory to him. Perhaps Mr. Woods, Mr. Burgess, and Mr. Topham have some English accent, so to speak, which would grate on the ear (or eyes) of an Italian or a Spaniard; but what is that to us for whom they paint, if we detect no Anglicism? Shall we on this account fail to enjoy such charming scenes from Holland as Mr. Boughton paints for us? May we not at least feel that he is safe in his landscapes and in his costume? Those pretty maidens carrying vegetables in "A Dutch Seaside Resort" (363) may not be quite as Dutch as they seem to us, but there is no doubt about the cabbages, purple and green, which make such an exquisite play of colour with the girls' frocks and aprons: we may hesitate about accepting the perfect orthodoxy of the loafers on the wall, but we cannot be deceived in the wall itself, with its carefully studied bricks and mortar. If we give up all these as spurious, we have at least left the sky, the moist air, the exquisitely feathery willows in the middle distance. If any Dutchman were to aver that these are not Dutch, we would be bold enough to retort that he does not know his own country. In "Mindon" (342) we have perhaps even a better picture: the figures, especially the woman with her arms behind her back and free fearless pose, are excellent; the sea and the sky are true and characteristic. If Mr. Boughton errs in these, so also does Mesdag. Perfect also is our belief in Mr. Hugh Cameron's "Children of the Riviera," which, apart from all local character, is a refined bouquet of colour, the dresses of the children repeating with delightful echo the varied hues of the vegetables on the stall in the background; nor have we often seen the play of tree-shadow on wall and ground more lightly and tenderly rendered. But sceptics may, if they so will, look upon certain pictures here, pictures by foreign artists of inhabitants of their own countries, about which there can be no suspicion. One of the best of these is Sig. Federigo Andreotti's "A Village Maestro" (36)—a picture delightful in its humour and a masterpiece of execution. In rendering variety of texture we do not think that there is anything here to rival it: the satin of the music stool, and the lady's dress, the wood and varnish of the piano, the stubby face of the old man, the healthy complexion of his pupil, are all as good as they can be. Moreover, the drawing is accurate and thorough. Another picture of similar quality is "Out of Tune" (618) by Mr. Carl Schloesser.

COSMO MONKHOUSE.

THE SALON OF 1882.

(Third Notice.)

"THERE is nothing less true than truth" is the exclamation which rises to one's lips on seeing M. Baudry's brilliant little picture of "La Vérité." The graceful blonde figure has risen from her well, and, seated on its marble edge, carefully averts her gaze from the mirror which she holds in her extended right hand. The lovely fair tone of the flesh is obtained on a ground of gaslight greens and blues; and the little flaxen-haired Love—who stands in the right-hand corner and unveils "La Vérité"—is laden with draperies of reddish-purple lined with golden yellow, which serve a double purpose, and give a strong centre of contrast to the fair flesh tints, while carrying into the lower part of the picture a hue of equivalent value to the dark and forcible tones of the shaft of ironwork which supports the wheel and chains to which is attached the golden bucket lying idle on the farther side of the principal figure. Speaking with full consciousness of the absurdity of making technical criticisms on insufficient technical knowledge, I should say that even in this work—which comes from the

hand of one of the most remarkable artists of the modern French school—there is a noticeable absence of searching drawing, coupled with passages—such as the uplifted right arm of the central figure—which could only come from the hand of a master. I should also add that it is impossible to look at the yellow shadows of the flesh of the little Love without remembering the old witticism which greeted the exhibition of M. Baudry's decorations for the Opera House, "*De Baudry vient baudruche*;" and the general coloration, which gives to his work something of the aspect of a porcelain tile, shows how completely foreign to the painter's interests is the popular desire "*faire nature*." M. Hébert also stands completely outside the modern movement, and dreams his dreams of impossible beauties undisturbed by the failures or successes of the day. His "*Blanche Ecclaye*" is an over-refined houri as she might appear through the fumes of *haschisch*; she is seen behind the strings of her emerald-green harp, on a green background, to which a little bit of dark-flowered drapery on the left shoulder, and a touch of scarlet in the sash which confines her transparent white robe about her waist, afford the only relief. There is astonishing skill displayed in M. Hébert's rather sickly art; he seems to have an ideal which is not a matter of convention, but which really imposes itself on his imagination, and his wonderful greens show that he must have enjoyed painting them.

M. Jules Breton also goes on his very different way with unchanged calm. "*Le Soir dans les Hameaux de Finistère*" is a sombre version of evening in the dreary street of a little Northern village. To right, a row of aged crones, ranged against the roadside bank, are roused from their slumbers by the questions addressed by a group of three women to a girl, who advances towards them with her knitting in her hands. A whole history of suspicious fearlessly faced is told in the attitudes of the elder women, who question and scrutinise the calm reply and straightforward bearing of the girl before them. She is unembarrassed and truthful enough to put all doubt to shame; yet she glances beyond her questioners, with an after-thought of dreamy reminiscence in her look, to where a pair of lovers stand leaning against the wall on the left, absorbed in close talk and unheeding the games of the children at their feet. The shades are closing fast over the distant houses, and hardly let us see the figures at the doors; the moon rising above the roofs sheds a weird light upon the dark-robed, witch-like women and the black cats in the foreground, and gives something like a poetic aspect to a scene which is otherwise sordid and miserable, for there is much that is close and dismal in the atmosphere of evening in this village street, and on these daughters of toil there is little trace of their life by day in that blessed expanse of nature which is the lot of those who labour in the field. Perhaps it is well for a man now and again to look close at a page of life all but devoid of its beauty; and M. Jules Breton has so often brought out—in the spirit of a noble artist—those elements in life the vision of which may the best help us to live, that for once we may scarcely regret to be recalled by him to a point of view from which we see only the commonplace weariness of man born to labour and to sorrow.

The subject of M. Jean Aubert's pretty decorative panel, "*Hiver*," brings to mind the verses of many poets, and, among the rest, the opening lines of Greene's sonnet:—

"Cupid abroad was late in the night,
His wings were wet with raining in the rain;
Harbour he sought to me he took his flight,
To dry his plumes; I heard the boy complain,
I opened the door, and granted his desire,
I rose myself and made the wag a fire."

Not rain, but snow—white snow covering the ground, and lying thickly on every branch and bough—has driven Cupid in M. Aubert's version of the old theme to make his plaint to the foolish virgin, who, veiled in blue, has invited him to warm himself at the golden brazier filled with glowing coals by which she kneels and shivers with hands uplifted. Love has laid aside his quiver and his bow—bound with a band of blue which carries off the mass of the same colour in the draperies of the maiden—and repeats her attitude with an air of childish innocence just dashed with reviving roguery. The little group reminds one of Hamon at his best, and there is also something of Hamon's graceful affectation in its conception and treatment; but M. Aubert's execution is much firmer and more capable than—if memory serves us truly—was ever the case with poor Hamon's work. M. Leroux also gives us this year, in classical garb, a subject old as the hills but ever new. "*Pêcheurs*" shows us a young lady of ancient Rome fishing on the banks of the Tiber; fish has she none, but she has caught a lover, who lies length-long in the well-remembered attitude of Mr. Alma Tadema's "*Question*." The view of the river has the pretty silvery quality of air and light which distinguished M. Leroux's earlier work of "*Maidens fetching Water from the Tiber*," and the deep puce and blue draperies of the girl and her admirer tell with some force and richness against the prevailing hue of delicate gray; but the most original bit of the picture is to be found in the figure of an impertinent little *gamin*, who, with all the impudence and curiosity of an infant Hermes, criticises the scene before him.

But, under the pressure of the "modern" movement, scenes of classical reminiscence are, of course, becoming excessively rare, and poetical treatment of popular themes in a romantic sense, such as exhibited in M. Maignan's "*La Répudiée*," is day by day less and less frequent. M. Maignan's pathetic work shows his unhappy heroine pushing forwards with her child in her arms, and accompanied by an aged nurse, on her desolate journey. Not even the world's disgrace can tame her sovereign air of chastity as she steps, with grave composure of her heart's anguish, on the difficult path which traverses the barren wolds seen beneath a dull gray sky. But M. Maignan's conception of the situation is not only admirably good in point of dramatic insight; it is wrought out with the instinct of a born painter. His figures are well composed, make part of his landscape, and at the same time tell with force and strength the very aim and object of every line and touch. The deep black which he has brought into central contrast with the white veil of the dethroned and repudiated Queen has the rare merit of being in perfect harmony with the sombre grays and greens of the barren land and its chill sky; and this perfect harmony is attained not by means of a graceful slightness of execution, but by careful study of the relative values which have gone to the working out of a general tonality characterised by much admirable sobriety and strength.

Entirely beside the popular current of the moment is also the Belgian painter M. Charlemont's "*Dans la Salle des Gardes*," a brilliant study of costume, and something more. In the first place, there is much clever painting of furs and velvets, of satins and silks. The central note dark, set to the right in rich hues of red and rose and brown, and olive green plush; to the left, in red and rose, passing out into white and varied grays with buff streaked with azure. The whole rich mosaic of colour is laid on the gray and white of a marble floor and against the delicate tones of a faded tapestry background in which fawns and grays predominate. It seems, though, unfair to have spoken of all this feast of variegated hues in the first place,

because the wearers of the lovely stuffs which M. Charlemont has delighted to paint are intrinsically human; his group of pages in the "*Salle des Gardes*," afford him matter not only for a study in tone and texture, but in living nature. To the left, the central figure kneels and picks up the dice which he has thrown with a roguish air of triumphant satisfaction in the high cast which he has made; his companions crowd round and look on with varied expressions of absorption or amusement, and even the dogs held in leash by the negro lad grinning on the right seem to be aware that something of deep importance is going on. M. Charlemont is a pupil of M. Makart, and shows in this instance much of the same brilliant facility in dealing with the splendid stuffs dear to his master's talent, together with a something of wit and refinement all his own.

Pretty colour, also, as fresh and delicate as paint can be, is to be found in M. Clairin's impertinent "*Frou-frou*;" and M. Sargent has a portrait of a lady in black which is very noticeable in this respect. M. Sargent exhibits, besides his portrait of "*Mdlle. . .*," a very remarkable picture, "*El Jaleo—Danse de Gitanes*," in which he displays qualities hitherto unsuspected even by those who have watched his work with interest from the first. The masterly way in which he has filled in his big canvas without a trace of apparent effort denotes a rare power. The room in which the dance takes place is lighted only from the front by unseen footlights; a little to the left a single female figure closes her performance in a striking attitude, falling backwards with an energetic movement of her extended arms which sends the black fringes and jet of the drapery about her shoulders flying away from her; the broken folds of her cream-coloured satin skirts receive the full glare of the light from beneath. The dancer is relieved against her own cast shadow; and seen by the fitful light, ranged in a line along the wall at the back, are other women and men with guitars in their hands all in various stages of excitement. The black and white of the draperies of the central figure receive additional distinction from the beautiful bits of broken colour which variegate the sombre background, red and pink, strong and of fine quality, to the right, dying away to the left in hues of violet contrasted with yellow. M. Sargent is a pupil of M. Carolus Duran, and seems to have acquired much of his master's vigorous force in handling the brush, without any taint of that vulgarity which sometimes renders M. Duran's work unpleasantly obtrusive. The portrait of "*Lady Dalhousie*," which M. Duran exhibits this year, is a case in point. It is one of those portraits in which the vulgarity has most incontestably got the better of the vigour, and shows, besides, an unusual want of thoroughness in the treatment of his subject. Roses, red drapery, orange plush, and satin trimmed with white lace assert themselves as violently as the head of the wearer; but this head, which appears to have been painted from a young woman, rises above a chest which might have been modelled from the "*damosel of fifty summers*" who always rode forth in Arturian romances with the youngest knight. In a second work, M. Carolus Duran has tried his hand at a "*Mise au Tombeau*." The flesh painting of the body of the dead Christ, especially about the bust, looks careful, and there is much pretty colour in the surrounding draperies—rose-reds, blues, violets, reds, and browns—of pleasant quality; but as a work of sacred art this "*Mise au Tombeau*" is ludicrously inadequate. The affectation of sentiment in the accompanying figures reaches the point of ridiculous grimace all round; and the absurd gestures of St. John, with a sponge in one hand and his finger on his nose, find a comical

counterpart in the contortions of the Magdalen, who heaves her shoulders out of a Carnival frock of pink, and exposes to view a bewitching thing in shifts—fresh from Doucet's.

E. F. S. PARTISON.

EXPLORATION IN THE DELTA OF THE NILE.

II.

MR. R. S. POOLE'S second lecture at Kensington dealt with the bearing of research on the Hebrew settlement in Egypt and the route of the Exodus. The starting-point of reckoning was the date of the Exodus, which the Biblical genealogies, counting back from David, placed at about B.C. 1300, a date consistent with Egyptian chronology. The period of the sojourn was now reckoned at 430 years, and the administration of Joseph would thus fall in the time of the Shepherd Kings, while their successors of the XVIIIth Dynasty would mark the beginning of the period of oppression. All Egyptologists now hold Ramses II. and his son Menephtah to be the great oppressor and the Pharaoh of the Exodus respectively. Their combined reigns correspond with the length of the persecution in the Bible, and their characters in their own records are the counterparts of the Biblical portraits of the inflexible tyrant and his vacillating successor. The evidence of Manetho and the researches of Lepsius and Brugsch have placed this beyond doubt. The Egyptian evidence of the sojourn is very scanty, because excavation in the Hebrew territory has been neglected, and as yet not a single historical inscription of the Shepherd Kings has come to light. Dr. Brugsch's researches have reconstructed the map of Egypt, but a number of names remain to be identified with existing sites, which cannot be accomplished until these sites can be explored. The town of Goshen, the capital of the Arabian nome, has been discovered in the ancient Kesem, and still survives in the village of Tele-Fakoos. The field of Zoan is the adjacent Tanite nome. The only other site mentioned in the Pentateuch which has been identified is Migdol. Mr. Poole referred to the various theories as to the route of the Exodus, and said that the one proposed by Dr. Schleiden in 1858, and defined on new evidence by Brugsch, was no doubt correct, except as to the passage of the sea. The starting-place, Rameses, was identified with Zoan, and Magdalen was certainly the place marked by the mound called Tell-es-Samoot, north-east of Lake Ballah. The difficulty is whether the Yam-Suph of the Bible is the Red Sea at all. No digging would settle this, but it would probably throw light on the direction of the Israelite journey towards Migdol, and, if each station were identified, the passage of the sea itself might be determined.

ART SALES.

On Saturday there was sold at Messrs. Christie's an extremely important collection of recent formation. It was described as the Wyfold Court Gallery, and was the property of the late Mr. Hermon. The sale is notable for the high prices which were reached by many pictures, but by none more than by two of Mr. Edwin Long's, "The Suppliants" and the "Babylonian Marriage Market." "The Suppliants" had the more colour of the two, and the "Babylonian Marriage Market" the more entertaining story. The first picture reached the sum of 4,100 guineas, and the second—to which, perhaps, the popular fame of Mr. Long is chiefly due—reached 6,300 guineas, which is, we believe, the highest price ever fetched for modern work sold under the hammer. It should be added, however, to this statement that the prices included the valuable copyrights.

"Gillingham Church," by William Muller—a painter often seen to greater advantage in his brilliant sketches—sold for £614 (Vokins). This was a picture of the year 1843. Mr. Calderon's "In the Cloisters at Arles" sold for £446. It was exhibited, we believe, at the Royal Academy about eighteen years ago. By David Cox there were three pictures of importance—"Changing Pastures" fell to Messrs. Agnew's bid of £1,470, while "Carrying Vetches" fell for £535, and "Going to the Hayfield" for £1,050. One of Mr. Peter Graham's most popular landscapes, "A Spate in the Highlands," sold for £787; Mr. Frank Holl's "Newgate—Committed for Trial," shown at the Academy four years ago, reached £800; Mr. Macwhirter's "Spendthrift" fell for £315; Mr. Millais's picture of "The Deserted Garden" was bought by Mr. Agnew for £945; and Mr. Phil Morris's agreeable canvas, "The Bathers disturbed," fell for £325. Mr. Pettie's "State Secrets"—a red-robed cardinal engaged, with an air of much secrecy, in committing to the fire some papers that might be compromising—sold for £1,050. It is one of the more dramatic paintings of this eminent artist. Tissot's "Chrysanthemums" realised over £300. Turner's picture of "Cicero's Villa," which had been exhibited at the Academy in 1839, and which until lately had figured in the Munro collection, fetched £1,890. The single day's sale realised more than £37,000.

NOTES ON ART AND ARCHAEOLOGY.

It is understood that the Fine Art Society will shortly hold an exhibition of the works of Sig. Costa, a well-esteemed Italian landscape painter, who is but poorly represented by his pictures now in the Royal Academy and the Grosvenor Gallery. Sig. Costa himself may be expected in England almost immediately.

MR. MACCALLUM will have on view next week at the Egyptian Hall a collection of his pictures and water-colour drawings from Egypt and the Holy Land. The private view was on Friday.

THE Liverpool autumn exhibition of pictures, so much looked forward to as an excellent provincial market by artists everywhere, will be opened at the beginning of September. Though this year there must be missing from the walls of the Walker Gallery such an exceptional achievement as the "Dante's Dream" of Rossetti, which was the leading attraction last year, it is confidently expected that the exhibition will, on the whole, prove even more memorable than any previous one held by the corporation of the city. On his recent visit to London, Alderman Samuelson, the chairman, received many valuable promises from artists who are not, as well as from those who are, this year represented at Burlington House and the Grosvenor Gallery.

IN connexion with the Arts Association of Newcastle-on-Tyne, the seventh annual exhibition of modern pictures in oil and water-colour was opened on May 5 at the Assembly Rooms. The collection consists of 220 water-colour and 500 oil pictures. The quality of the exhibition is much higher than usual, and the valuable influence of these exhibitions is clearly shown by the great advance in the technical work of the local artists. Among the water-colours are characteristic examples of Messrs. Alfred Parsons, Henry Moore, W. Pilsbury, O. Brierly, J. Charlton, D. Murray, Walter Paton, E. F. Brewtall, and J. J. Curnock. The oils include works by J. Pettie, Phil Morris, W. Q. Orchardson, H. Herkomer, Van Haanen, Colin Hunter, H. Moore, J. W. Buxton Knight, A. Legros, Spencer Stanhope, C. Hayes, Edwin Ellis, C. Montalba, J. Tissot, F. Barnard, Walter

Crane, J. Aumonier, P. C. Comte, C. Calthrop, Tom Graham, A. Perigal, Arthur Hughes, &c.

MR. REGINALD STUART POOLE has undertaken a course of three lectures on the art of coins and medals, at the Botanical Theatre, University College, on May 22 and June 1 and 8, as an encouragement to the class of medallists formed by Prof. Legros of which we have already spoken. The proceeds are to be given in prizes and electrotypes or casts.

WE are glad to hear that Mr. W. Thompson Watkin has so far recovered from the serious illness that confined him to his bed during the past winter as to be able to resume work on his *Roman Lancashire*. The publication of the book, which we have before announced, has been greatly retarded; but the subscribers may yet hope to get it before the close of the year.

AT the famous picture sale held last week at Brussels, some excellent purchases were made, we hear, for Great Britain, Mr. Burton, the director of the National Gallery, having bought five charming examples of Gonzales Coques—a series—and the director of the National Gallery of Ireland having also been a purchaser.

THE archaeological commission sent by the French Government to Tunis continues busy, though it has not made any discoveries of the first importance. The rubbings of six inscriptions have just been received in France, which M. Renan classes as Neo-Punic. Most of the Roman inscriptions found have already been published, but a new one near Kairouan, copied by M. Cagnat, makes mention of a "civitas Thacensium" otherwise unknown. It is of the time of Hadrian.

THE party of archaeologists commissioned by the American Institute resumed their work of excavation at Assos in March. The "street of tombs" has been thoroughly explored; and in the neighbourhood was found a large collection of archaic urns and vases, of which the smaller ones alone are in good preservation.

THE volume of the *Numismatic Chronicle* for 1881, which is recently completed, begins the third series of this valuable publication, and begins it well. The high standard of archaeological research which has distinguished its pages, especially of late years, is maintained in Mr. Head's treatise on the chronological sequence of the coins of Bœotia (which we have already noticed), his supplementary note on the coinage of Ephesus; Prof. Gardner's papers on Pollux's account of ancient coins, floral patterns on archaic Greek coins, and coins from Central Asia; and Mr. Bunbury's notice of some unpublished coins of Athens and Eleusis. In Oriental and modern numismatics the most important communications are those of the Hon. James Gibbs on the coins of the Bahmani dynasty of the Dekkan, and of M. A. Terrien de La Couperie on the silver coinage of Tibet, which is traced through the several phases which preceded the extension of the Indian rupee to Tibet. The Nepalese mohurs, the Tibeto-Nepalese, Tibetan, and Tibeto-Chinese issues are successively described from specimens in the British Museum, India Office, and the Paris Cabinet des Médailles, with much historical and numismatic illustration. Mr. Thomas writes on coins of Bukhara, and M. Sauvage on a copper coin of the Saffaride dynasty. There are also eleven papers connected with the coinage of Great Britain and Ireland, the most interesting of which is one by Dr. Aquilla Smith, on the Irish coins of Richard III. Indexes have been published to the two preceding series of the *Numismatic Chronicle*, each of which counted twenty volumes. The president's annual address gives an interesting account of the work of the society, and shows the prosperous total of 200 members save one.

THE STAGE.

A SCHOOL FOR ACTING.

THE theatrical profession seems slowly moving in the direction of the establishment of a school for acting. Much time had passed since the question was first practically raised, and it was thought that actors had waxed lukewarm on the matter, and that, if a measure promoted in the first instance by intelligent amateurs of the art could be decently dropped, the profession would not be very sorry. It appears, however, that the profession was wronged. Several actors of high note attended at the meeting at the Lyceum on Monday, and urged the desirability of systematic training. That systematic training for the art of acting is wanted in some form or another is, we think, beyond question. The point is, shall it be supplied at some central institution—the university of the theatre, so to speak—or shall it be furnished in separate play-houses after the fashion suggested, if we remember rightly, by Mr. Burnand? The speeches of Monday were encouraging, and they seemed to point towards the former of the two plans; but we are not able to express complete sympathy with all of them. Mrs. Kendal was actuated, of course, wholly by *esprit de corps* in suggesting, as we believe she did, that the children of actors should have the first chance in any school that might be established. It was said that charity should begin at home; but we are unable to see that the children of actors would have any special or paramount claim upon the good offices of an institution which it is hardly likely would be supported wholly by the dramatic profession. If charity began with them, would it be quite "at home"? The scheme would have the assistance of the public, and the opportunities afforded by a school should be open to all. One of the very objects for which such a school would be established would be to enlarge the area from which recruits for the theatre are drawn. Those who want teaching most—those who really stand most sorely in need of it—are not the children of actors and actresses, who can generally get a footing without difficulty, who may fairly be presumed to have some hereditary ability, and who have the support and advantage of personal association with the stage. They are rather the persons whose natural love of the theatre impels them to it from quarters with which it is in little sympathy, and who cannot but experience great difficulty, as things now are, in gaining the hearing of managers and convincing those in authority that there are capable people outside the ranks. For the ordinary amateur in any art we confess to have little feeling. He, whether painter, sculptor, writer, or actor, is a person who is kind enough to insist upon spending his time in doing ill what it is the acknowledged business of somebody else to do better. But, nevertheless, the professional class occasionally receives an accession from the lines of the amateur. To enter the profession seriously must not be made a matter of difficulty—no artificial barriers must be set up. The amateur, as an amateur, is probably worthless; but the amateur determining to be a professional must have his fair chance. Another point that occurs to us *à propos* of the report of the meeting at the Lyceum, is the appointment of professors. It was suggested—obviously with a generous intention—that teaching should be gratuitous. We doubt if the best will be gratuitous, for some of the most effectual and popular practitioners of an art—those who could afford to give their labour if they chose to do so—are often not those most qualified for the particular business of imparting it. Often the most effectual teachers may be found, not among the greater practitioners—genius cannot be taught—but among the intelligent, judicious,

second-rate folk who have never made a great hit, but who have observed their brethren studiously ever since they have been on the stage, and who know how everything has been done any time these twenty years. The services of such people can hardly be asked for gratuitously.

MUSIC.

RECENT CONCERTS.

THE programme of the fifth Philharmonic concert, on Thursday, May 11, one of considerable interest, included Weber's incidental music to "Preciosa." This beautiful and romantic work was composed in 1820—immediately after Weber had finished "Der Freischütz"—for a melodrama written by his old Weimar friend, P. A. Wolff, the celebrated actor. The music forms a wonderful contrast to that of the opera, and shows how thoroughly the great musician could adapt his mode of expression to the particular subject-matter which engaged his attention. The sparkling and graceful overture, with its "bolero" theme, its Gipsy March, and "dance" theme, was capably played by the band. The choruses are wonderfully fresh and pleasing, and the marked and characteristic rhythms carry us away to the sunny South, the scene of the play. The charming song "Lonely am I now no longer" was rendered with much taste and feeling by Miss Santley. The words were recited by Mr. Samuel Brandram. The Philharmonic Choir did full justice to the work. Sig. Sgambati, of Rome, made his first appearance in England, and played his own concerto for pianoforte and orchestra in G minor. The first movement is peculiar, and not by any means satisfactory. There is a constant straining after effect by means of peculiar modulations and rhythms, and also violent contrasts. The composer seems also uncertain as to whether he should follow Italian or German models: hence the music is patchy; the various themes do not follow one another in a natural and connected manner. The second movement (*andante sostenuto* in E flat), though not remarkable, is pleasing and graceful. The *finale* (*allegro animato* in G) is the best of the three movements. It is in *rondo* form, and contains some very interesting workmanship. The concerto, which is full of showy and difficult passages, was exceedingly well played by the composer. Sig. Sgambati is a pupil of Liszt; and, in the three short solos which he gave later in the evening, he displayed a very delicate touch and finished mechanism. M^{me}. Christine Nilsson was the vocalist, and sang an air from "Don Giovanni" and Schubert's serenade. The programme included the Pastoral Symphony and the "Tannhäuser" overture.

The programme of the last Crystal Palace concert contained two novelties. One of these was a fantasia on themes from Beethoven's "Ruins of Athens," by F. Liszt. It is said to be an early work of the great virtuoso's; and, as it was evidently written as a show-piece, and has no particular merit as a composition, we need only add that it was performed with much dash and brilliancy by M^{lle}. Vera Timanoff. The other novelty was "The Storm," a new movement for the "Ocean Symphony" by Rubinstein. This work originally consisted of the four usual movements. Some years later the composer added two more sections to his tone-picture; and now, as if the symphony were not already sufficiently long, another has been written, making in all seven. The "Ocean Symphony" in its original form contains some of Rubinstein's best music, but certainly this latest addition contains some of his worst. Violent tremolos, chromatic scales ascending

and descending through four octaves, and deafening strokes of the drum give a wild and noisy, but most unpoetical and unmusical, picture of the stormy ocean. We do not ever remember to have heard a more unsatisfactory piece of programme music. The movement, abounding in difficulties, was excellently interpreted by the Palace band, under the able direction of Mr. Manns. The programme included Gluck's magnificent overture to "Iphigenie in Aulis," with Wagner's effective close. The vocalists were Miss Robertson and Miss Fanny Robertson.

The second of the Symphony Concerts was given on May 12 at St. James's Hall. The attractions of the evening were Schubert's great symphony in C, Beethoven's overture and incidental music to "Egmont," and Weber's overture to "Euryanthe." Mr. G. Grove is of opinion that, besides the nine symphonies of Schubert known to us, another was written in the year 1825. Though at present no trace of it has been discovered, Mr. Grove firmly believes in its existence, and hence the great symphony in C is now called No. 10. Beethoven's "Egmont" music, full of beauty and dramatic expression, loses, of course, much of its effect when heard apart from the stage. But, as Goethe's "Egmont" is not to be given in London, we may be thankful for the opportunity of hearing Beethoven's music in the concert-room. The explanatory text was half read, half recited, by Mr. Clifford Harrison; and the two songs were beautifully interpreted by Frau Anna Sachse-Hofmeister, the gifted actress who so distinguished herself in the "Walküre" at Her Majesty's Theatre. The instrumental portions of the work were rendered with the utmost delicacy and precision by the band, under the direction of Mr. C. Hallé.

The third Richter Concert took place on Monday, May 15. The special attraction of the evening was a symphony in D (op. 60) by Anton Dvorak, a composer whose name is now becoming rapidly and widely known. His "Slavonic Dances" played at the Crystal Palace in 1879, the "Slavische Rhapsodie" given at a Richter Concert in 1880, and his chamber music and songs heard at the Popular Concerts and elsewhere have brought his name prominently before the musical public. The symphony is rather disappointing. It contains, it is true, much pleasing melody, and some highly elaborate workmanship, but the musical pearl of great price—individuality—is lacking in the two first movements; and even in the *scherzo*, a specimen of the Slavonic dance called a "Furiant," the influence of Beethoven is too prominent. The *finale* is the best portion of the work. Some of the instrumentation is interesting, though, taken as a whole, we find the work too thickly scored. The symphony was admirably played, and was conducted by Herr Richter, to whom it is dedicated. Herr E. Rappoldi gave a very solid and artistic, though somewhat cold, rendering of a prelude and fugue in C by Bach. The second part of the programme was devoted to Brahms' "Deutsches Requiem," with M^{me}. Marie Roze and Mr. F. King as soloists.

The second cycle of the "Nibelung's Ring" concluded last Tuesday evening. The performances have been most interesting. Frau Hedwig Reicher-Kindermann, the Fricka of the first cycle, achieved a perfect triumph as Brynhildr, and Frau Vogl sustained with much effect the part of Sieglunde in the "Walküre." Herr T. Reichmann, who has a pleasing voice, gave a satisfactory and, at times, impressive rendering of the Wotan music. There were other changes in the cast which we are unable to notice. The third cycle commenced yesterday evening.

J. S. SHEDLOCK.

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